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# THE GONDOLIERS





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# VOCAL SCORE

(REVISED EDITION)

OF

# THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

---

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# THE GONDOLIERS;

## OR, THE KING OF BARATARIA.

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### Dramatis Personæ.

THE DUKE OF PLAZA-TORO ( <i>a Grandee of Spain</i> )	
LUIZ ( <i>his Attendant</i> )	
DON ALHAMBRA DEL BOLERO ( <i>the Grand Inquisitor</i> )	
MARCO PALMIERI	}
GIUSEPPE PALMIERI	
ANTONIO	
FRANCESCO	
GIORGIO	
ANNIBALE	}
THE DUCHESS OF PLAZA-TORO	
CASILDA ( <i>her Daughter</i> )	
GIANETTA	
TESSA	
FIAMETTA	}
VITTORIA	
GIULIA	
INEZ ( <i>the King's Foster-mother</i> )	

(*Venetian Gondoliers*)

(*Contadine*)

Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds, and Pages

---

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

(*An interval of three months is supposed to elapse between Acts I. and II.*)

---

DATE 1750.



# THE GONDOLIERS;

## OR, THE KING OF BARATARIA.

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# THE GONDOLIERS;

OR,

## The King of Barataria.

REVISED EDITION.

Written by  
W. S. GILBERT.

Composed by  
ARTHUR SULLIVAN.

### OVERTURE.

*Allegro vivace.*

PIANO. *ff*

The first system of the Overture score, measures 1-6. It is written for piano in G major and 6/8 time. The tempo is marked 'Allegro vivace'. The dynamics are 'ff' (fortissimo). The score features a lively melody in the right hand and a supporting bass line in the left hand. There are 'Ped.' (pedal) markings under measures 1, 5, and 6, and an asterisk (\*) under measure 4.

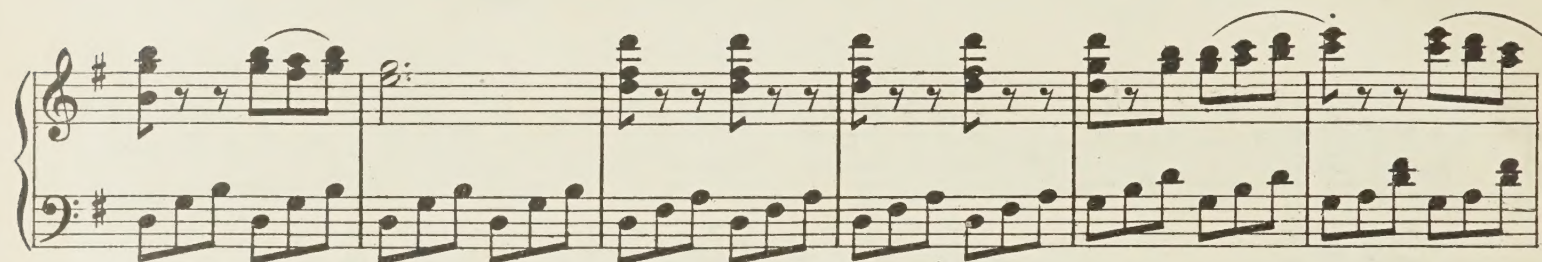
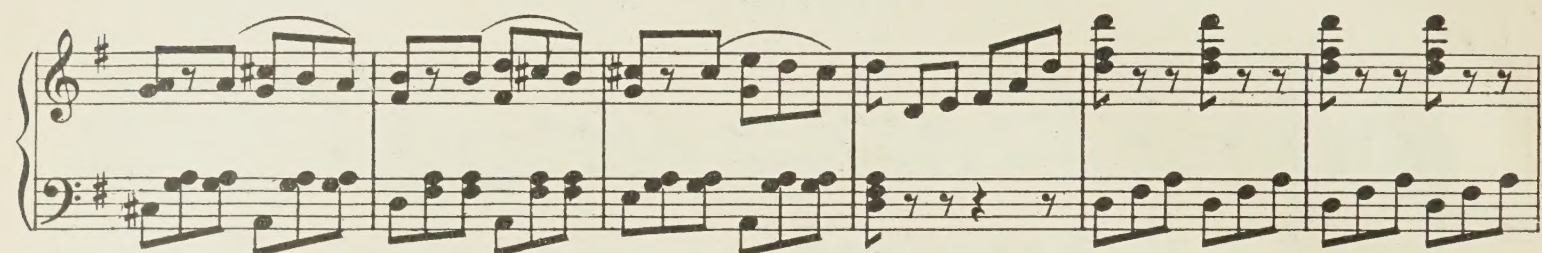
The second system of the Overture score, measures 7-12. It continues the lively melody and bass line from the first system. An asterisk (\*) is placed under measure 8.

The third system of the Overture score, measures 13-18. The melody in the right hand becomes more active with sixteenth notes. The dynamics 'ff' are marked in measure 16.

The fourth system of the Overture score, measures 19-24. The right hand features a series of chords and eighth notes, while the left hand continues with a steady eighth-note bass line.

The fifth system of the Overture score, measures 25-30. The right hand continues with a rhythmic pattern of chords and eighth notes, and the left hand maintains the eighth-note bass line.







This page contains six systems of musical notation for a piano piece. The key signature is D major (two sharps). The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The systems are as follows:

- System 1:** Treble and bass staves. The bass line features a continuous eighth-note pattern. The treble line has a melody with slurs and ties. Dynamic markings: *Leg.*, *\* Leg.*, *\* Leg.*, *\* Leg.*, *\* Leg.*, *\* Leg.*, *\* Leg.*.
- System 2:** Treble and bass staves. Similar to the first system, with a continuous eighth-note bass line and a melodic treble line. Dynamic markings: *Leg.*, *\**, *Leg.*, *\* Leg.*, *\* Leg.*, *\* Leg.*, *\**.
- System 3:** Treble and bass staves. The treble line features chords and rests, marked with *p* and *f*. The bass line continues with eighth notes. Dynamic markings: *p*, *f*.
- System 4:** Treble and bass staves. The treble line features chords and rests. The bass line continues with eighth notes.
- System 5:** Treble and bass staves. The treble line features chords and rests. The bass line continues with eighth notes.
- System 6:** Treble and bass staves. The treble line features chords and rests. The bass line continues with eighth notes. Dynamic markings: *Leg.*, *\**.



First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 1 includes a 'Ped.' (pedal) marking. Measure 3 contains an asterisk (\*) below the staff.

Second system of musical notation, measures 5-8. The melodic line continues with flowing eighth notes. Measure 6 includes a 'dim.' (diminuendo) marking. Measure 7 has an asterisk (\*) below the staff.

Third system of musical notation, measures 9-12. The right hand continues its melodic pattern. Measure 9 is marked with a 'p' (piano) dynamic. Measure 11 features a 'p' marking and a fermata. The system concludes with a key signature change to F major (two flats) and a time signature change to 3/4.

*Allegretto grazioso.*

Fourth system of musical notation, measures 13-16. The tempo and mood are indicated by the title. The right hand plays a continuous eighth-note melody. Measure 13 is marked with a 'p' dynamic. Measure 14 includes an 'R.H.' (Right Hand) marking above the staff.

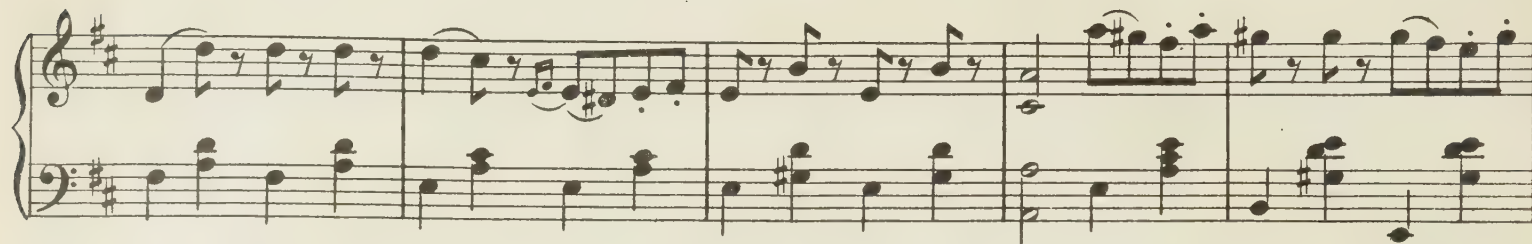
Fifth system of musical notation, measures 17-20. The melodic line continues with eighth notes and rests. The left hand accompaniment consists of chords and single notes.

Sixth system of musical notation, measures 21-24. The right hand continues the eighth-note melody. Measure 23 is marked with a 'Ped.' (pedal) marking. The system ends with an asterisk (\*) below the staff.

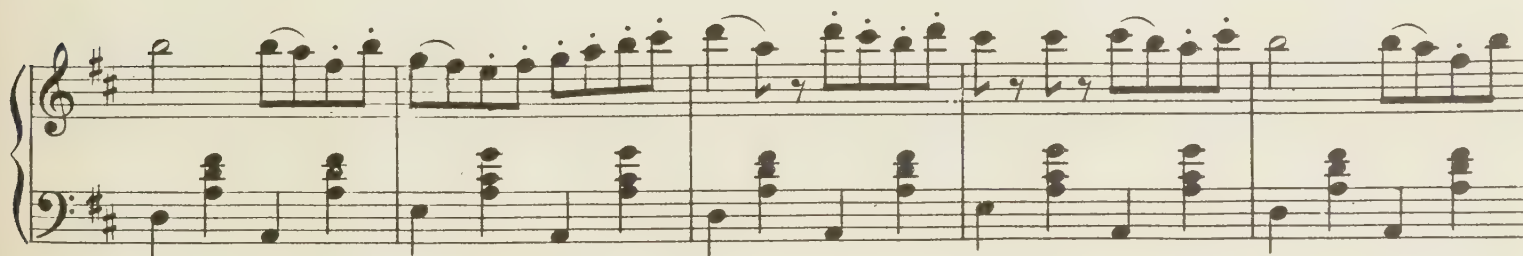






*Allegretto. Tempo di Gavotte.*







## Act I.

No 1.

## CHORUS OF CONTADINE—(Sopranos 1 &amp; 2) WITH SOLOS.

*Allegretto moderato.*

PIANO.

*ff*

1st SOPRANOS.

List and learn,

list and learn,

2nd SOPRANOS.

List and learn,

list and learn,



List and learn, ye dain - ty ro - ses, Ro - ses white and ro - ses

List and learn, ye dain - ty ro - ses, Ro - ses white and ro - ses

*mp*

red, Why we bind you in - to po - sies Ere\_ your morn - ing bloom has

red, Why we bind you in - to po - sies Ere\_ your morn - ing bloom has

fled. By a law of mai - den's mak - ing, Ac - cents of\_ a heart that's

fled. By a law of mai - den's mak - ing, Ac - cents of\_ a heart that's



ach - ing, E - ven though that heart be break - ing, Should by mai - den be — un -

ach - ing, E - ven though that heart be break - ing, Should by mai - den be — un -

- said: Though they love with love ex-ceed-ing, They must seem to be un -

- said: Though they love with love ex-ceed-ing, They must seem to be un -

*Red.* \*

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

*f*

*Red.* \*

*C*

red! List and learn, list and

red! List and learn, list and

*dim.*

*Red.*

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

*mp*

bind you in - to po - sies Ere\_ your morn - ing bloom has fled. List and

bind you in - to po - sies Ere\_ your morn - ing bloom has fled. List and

*cresc.*



learn, list and learn, Ro - ses white and ro - ses red, Ro - - - -

learn, list and learn, Ro - ses white and ro - ses red, Ro - - - -

- - ses Oh list, list\_ and learn, List\_ and learn, \_\_\_\_\_ Oh,ro-ses

- - ses Oh list, list\_ and learn, List\_ and learn, \_\_\_\_\_ Oh,ro-ses

Red. \* Red. \* Red. \* Red. \*

white\_ and red! \_\_\_\_\_ Two there

white\_ and red! \_\_\_\_\_

Red. \* Red. \* Red. \* Red. \*

SOLO. FIAMETTA.

**D**

are for whom, in du-ty, Ev - 'ry maid in Ven - ice sighs=

Two so peer-less in their beau-ty That they shame the sum-mer

skies. We have hearts for them, in plen - ty, They have

hearts, but all too few! We, a - las, are four-and - twen - ty! They a - las, are on - ly

**E** CHORUS. FIAMETTA.

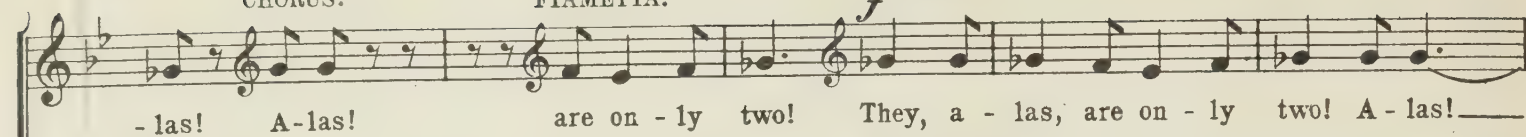
two! We, a - las, a-las! are four-and - twen - ty! They, a -



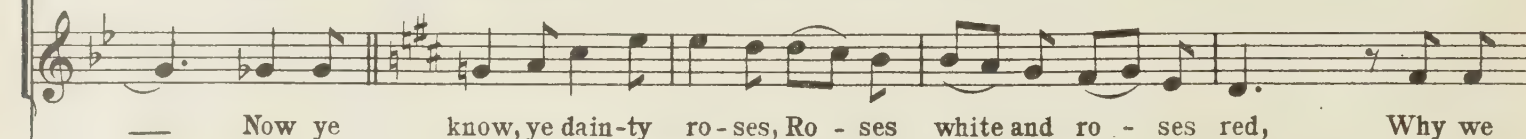
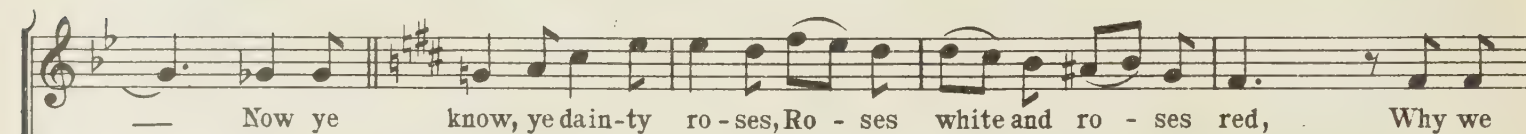
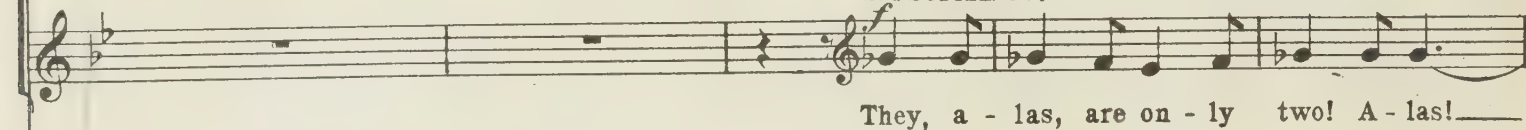
## CHORUS.

## FIAMETTA.

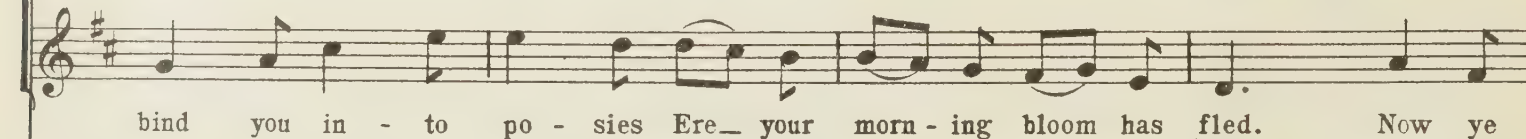
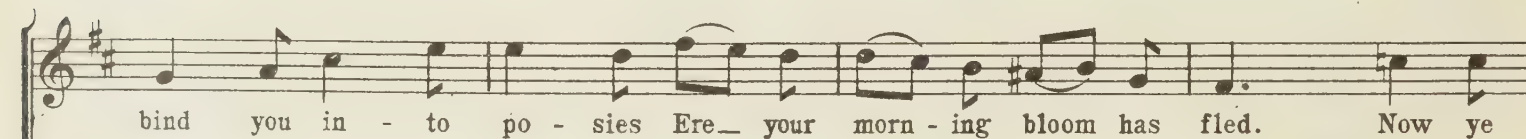
## 1st SOPRANOS.



## 2nd SOPRANOS.



Red. \*



know, now ye know, Ro - ses white and ro - ses red, Ro - - -

know, now ye know, Ro - ses white and ro - ses red, Ro - - -

- - ses, Oh now, now\_ ye know, now\_ ye know, \_\_\_\_\_

- - ses, Oh now, now\_ ye know, now\_ ye know, \_\_\_\_\_

*f*

*Red. \* Red. \* Red. \* Red. \**

Oh ro - ses white\_ and red! \_\_\_\_\_

Oh ro - ses white\_ and red! \_\_\_\_\_

*Red. \* Red. \* Red. \**



*Allegretto moderato.*

*p* *pp*

SOLO.  
FRANCESCO.

Good

mor-row, pret-ty maids, for whom pre-pare ye These

SOLO. FIA.

flo-ral tri-butes ex-tra-or-di-na-ry? For

*F* *pp*

Mar-co and Giu-sep-pe Pal-mi-e-ri, The

SOLO  
GIULIA.

pink and flower of all the Gon - do - lier - i. They're

com - ing here, as we have heard but late - ly, To

SOLO.  
ANTONIO. (BARITONE.)

choose two brides from us who sit se - date - ly. Do

**G** all you mai - dens love them? **CHORUS.** Pas - sion-ate-ly! **ANT.** These

**SOLO. GIORGIO. (BASS.)** gon - do - liers are to be en - vied great - ly! But what of



us, who one and all a - dore you? Have pi - ty on our

pas - sion, we im - plore you!

**H** SOLO. FIA.  
These gen - tle - men must make their choice be - fore — you;

SOLO. VITTORIA.  
In the mean - time we ta - cit - ly ig - nore you.

SOLO. GIULIA.  
When they have cho - sen two that leaves you plen - ty—

Two do-zen we, and ye are four - and - twen - ty Till

then, en-joy your dol-ce far ni-en-te. With plea-sure, no-bo-dy

*Allegro con brio.*

con-tra-di-cen-te!

ANTONIO. (BARIT.)

1. For the  
2. With

mer - ri - est fel-lows are we, } Tra  
sor - row we've no-thing to do, }

CHORUS. 1st & 2nd SOPRANOS.

Tra la, tra la, tra la, Tra

TENORS & BASSES.

Tra la, tra la, tra la, Tra



la la la la, ——— Tra la la la, { That ply ———  
And care ———

la la la la, ——— Tra la la la,

la la la la, ——— Tra la la la,

*p*

— on the e - mer - ald sea, } Tra la la la la, ——— Tra la la  
— is a thing to pooh - pooh, }

Tra la, tra la, tra la, Tra la la la la, ——— Tra la la

Tra la, tra la, tra la, Tra la la la la, ——— Tra la la

*f*

la, { With lov - ing and laugh - ing, And quip - ping and quaf - fing We're  
And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We

la!

la!

*p*

hap - py as hap - py can be, With lov - ing and laugh - ing, And  
 drown in the shim - mer - ing blue, And Jeal - ous - y vel - low, Un -

*f* Tra la!  
*f* Tra la!

*p*

quip - ping and quaf - fing, We're hap - py as hap - py can be! }  
 - for - tu - nate fel - low, We drown in the shim - mer - ing blue! }

Tra  
 Tra

*f* *sf*

Tra

la la la la la la la, Tra la la la la, Tra la la la la, Tra  
 la la la la la la la, Tra la la la la, Tra la la la la, Tra

*f*





1. 2.

*Allegro agitato.*

*p* *ff*

RECIT. FIA.

See, see, at last they come to make their choice— Let us ac-

*ff*

*Red.* \*

*f* CHORUS. SOPRANOS

-claim them with u-ni-ted voice. Hail, Hail, gal-lant gon-do-lier-i, ben' ve-

*a tempo.*

*f*

-nu - til Ben' ve - nu - til Ac - cept our love, our

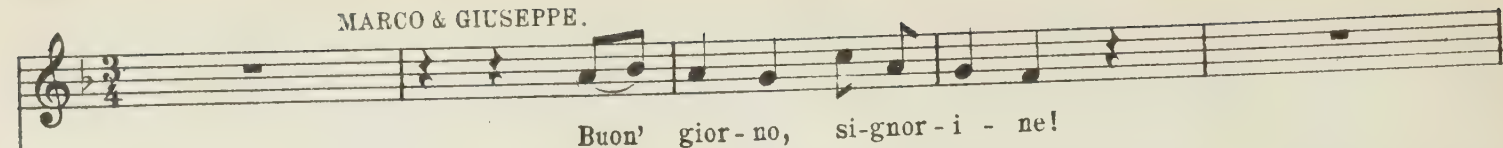
*Red.* \*

ho - mage, and our du - ty. Ben' ve - nu - ti! ben' ve - nu - ti!

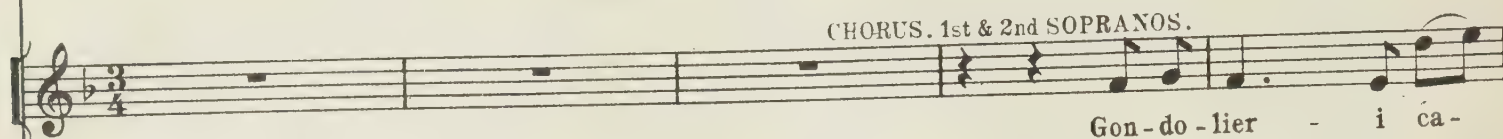
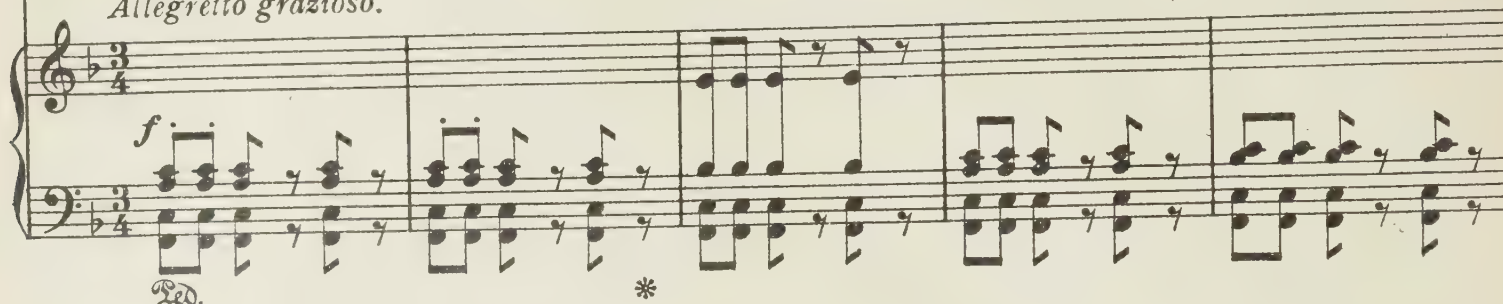
*Red.* \*



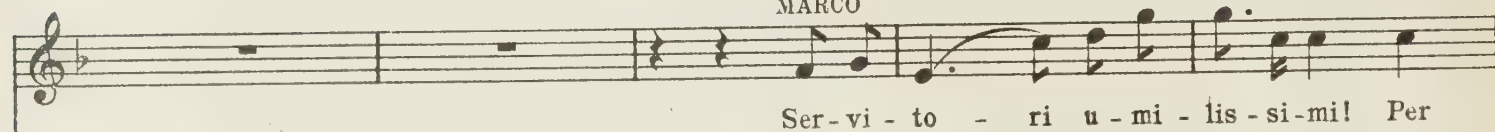
## MARCO &amp; GIUSEPPE.



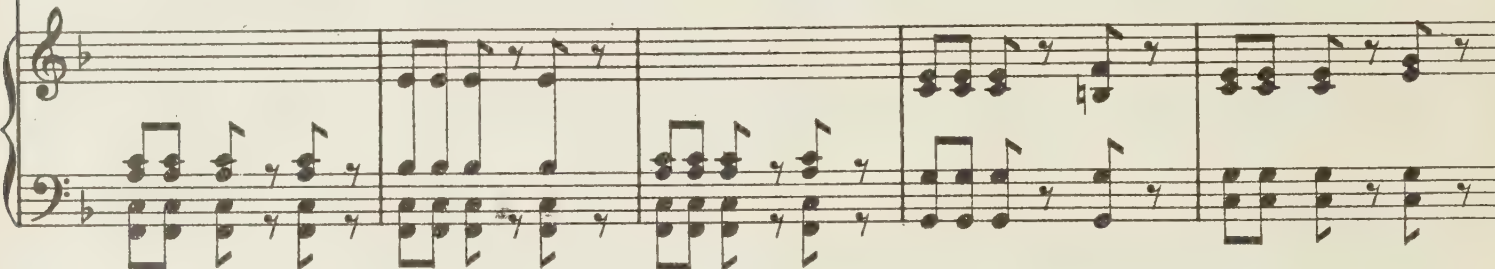
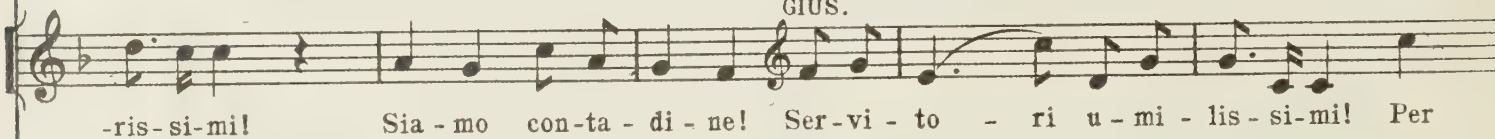
## CHORUS. 1st &amp; 2nd SOPRANOS.

*Allegretto grazioso.*

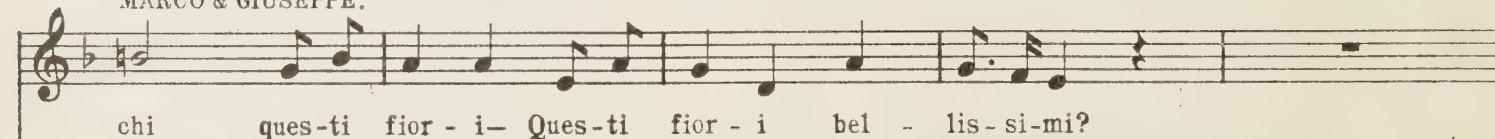
## MARCO



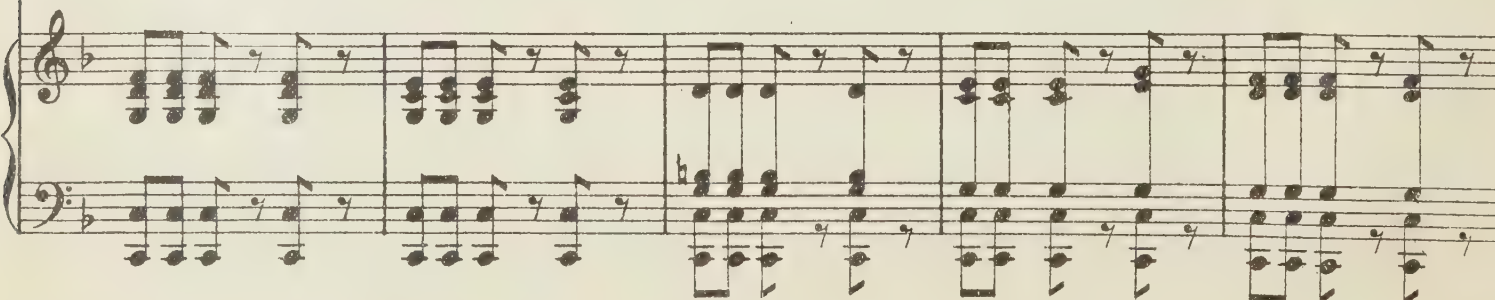
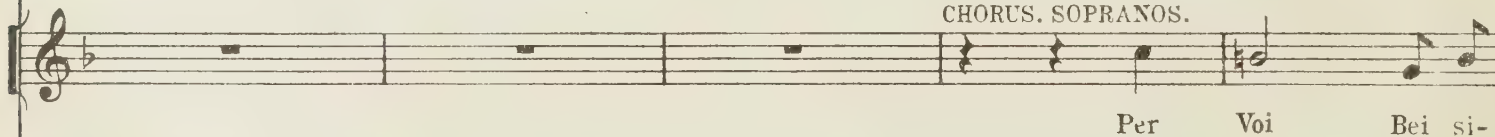
## GIUS.



## MARCO &amp; GIUSEPPE.



## CHORUS. SOPRANOS.



M

-gno - ri! O ec - cel - len - tis - si - mi!

MARCO.  
O ciel!

GIUS.  
O ciel!

CHORUS. SOPRANOS.  
Buon'

*f*  
Sia - mo gon - do - lier - i! Si - gnor - i - na, io ta - mo!

*f*  
Sia - mo gon - do - lier - i! Si - gnor - i - na, io ta - mo!

gior - no, ca - va - lier - i!

*f*



## N CHORUS.

Con-ta-di - ne sia - mo! Con-ta - di - ne! Ca - va - lier - i!

Si-gnor - i - ne! Gon-do-lier - i!

*p*

## MARCO &amp; GIUS.

Po - ve-ri gon-do - lier - i! Po - ve-ri gon-do - lier - i!

Po - ve-ri gon-do - lier - i!

*p*

Buon' gior - no, si-gnor - i - ne!

Gon-do - lier - - i ca - ris - si-mi!

Buon' gior - no, si-gnor - i - ne!

0

Ser-vi - to - ri u - mi - lis - si-mi! Per

Sia - mo con-ta - di - ne!

*f* Ser-vi - to - ri u - mi - lis - si-mi! *p* Ser-vi-

*f* *p*

noi ques - ti fior - i - Ques - ti fior - - i bel - lis - si-mi!

1st SOPRANOS

Per

-to - ri u - mi - lis - si-mi! Ser-vi - to - ri u - mi - lis - si-mi, Ser-vi-



Si-gnor - i - ne!

lei, bell' si - gno - ri, O — ec - cel - len - tis - si-mi! Con-ta-

-to - ri u - mi - lis - si-mi, u - mi - lis - si - mi, Si-gnor - i - ne!

*f più lento.* *dim.* *p*

Gon-do - lier - i! Buon' gior - no, sig-nor-i - ne!

*f* *dim.* *p*

-di - ne! Ca-va - lier - i! Buon' gior - no, ca - va-lier - i!

*f* *dim.* *p*

Gon-do - lier - i! Buon' gior - no, sig-nor-i - ne!

*f più lento.* *dim.* *p*

*Allegro vivace con molto brio.*

MARCO.

We're called \_\_\_\_\_ gon - do - lier - i, But that's a va-

GIUSEPPE.

We're called \_\_\_\_\_ gon - do - lier - i, But that's a ya-

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

For

For



P

gal - - - lan - try no - ted Since we were short - coat - ed, To beau - ty de -

gal - - - lan - try no - ted Since we were short - coat - ed, To beau - ty de -

-vo - ted Giu - sep - pe and I!

-vo - ted are Mar - co and I!

Q

— When morn - ing is break - ing, Our couch - es for -

— When morn - ing is break - ing, Our couch - es for -

-sak - ing, To greet their a - wak - ing With car - ols we come. At sum-mer day's

-sak - ing, To greet their a - wak - ing With car - ols we come. At sum-mer day's

noon-ing, When wea - ry la - goon - ing, Our man - do - lins tu - - - ning, We

noon-ing, When wea - ry la - goon - ing, Our man - do - lins tu - ning, We la - zi - ly thrum, Our

*f*

*Red.* \* *Red.* \*

la - - - - - zi - ly thrum. Tra la la la la, Tra la la la

man - do - lins tu - ning, We la - zi - ly, la - zi - ly thrum. Our

*dim.* *p*



la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la

man - do - - lins \_\_\_\_\_ tu - ning, We \_\_\_\_\_ la - - - - zi - ly

la, Tra la la la la la la, Tra la la la la la la, Tra la la la la, Tra la la la la!

thrum Tra la la la la la la, Tra la la la la la la, Tra la la la la, Tra la la la la!

*S. fp*  
When ves - - - pers are ring - ing, To hope ev - er cling - ing, With

*S. fp*  
When ves - - - pers are ring - ing, To hope ev - er cling - ing, With

*p*

songs of our sing - ing A vi - gil we keep.

songs of our sing - ing A vi - gil we keep.

*sempre stacc.*

When day - light is fa - -

When day - light is fa - -

-ding, En - wrapt in night's sha - - ding With

-ding, En - wrapt in night's sha - - ding, With



*dim.* *pp*

soft se - re - na - - ding We sing them to sleep,

*dim.* *pp*

soft se - re - na - - ding We sing them to sleep,

*dim.* *pp*

With soft

*espress.*

se - - - re - na - - - ding We

*p*

We sing them, We

U *sempre p*  
 sing them to sleep, With soft se - re - na-ding We lull them to  
 U *sempre p*  
 sing them to sleep, With soft se - re - na-ding We lull them to

*pp* *sempre p*

*f con forza*  
 sleep. We're call'd gon - - - do - lier - i, But  
 sleep. *f* Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la

*f*

V  
 that's a va - - ga - ry. Gon - do - lier - i, gon - do -  
 V  
 la, Tra la la la la, Tra la la la la la! Gon - do - lier - i, gon - do -

*p*



Ier - i, Tra la la la la, Tra la la la la la! Gon - do -  
 Ier - i, Tra la la la la, Tra la la la la la! Gon - do -

- Ier - i, gon - do - Ier - i, Tra la la la la, Tra la la la la, Tra la la la  
 - Ier - i, gon - do - Ier - i, Tra la la la la, Tra la la la la, Tra la la la

*cresc.* *molto cresc.*

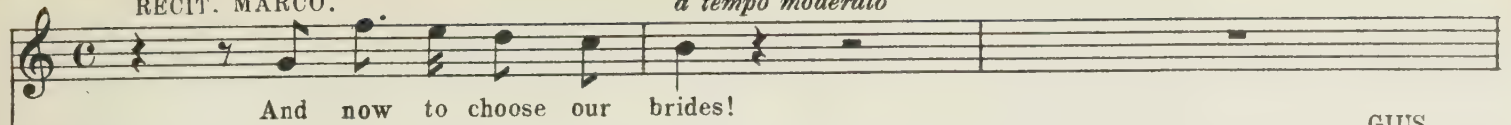
la, Tra la la la la, Tra la la la la! Tra la!  
 la, Tra la la la la, Tra la la la la! Tra la!

*ff* *Ped.* \* *Ped.* \*

*ff* *Ped.* \* *Ped.* \* *Ped.* \*

## Moderato.

RECIT. MARCO.

*a tempo moderato*

GIUS.

As —

RECIT.

*a tempo moderato*

We real-ly do not care A pref-rence

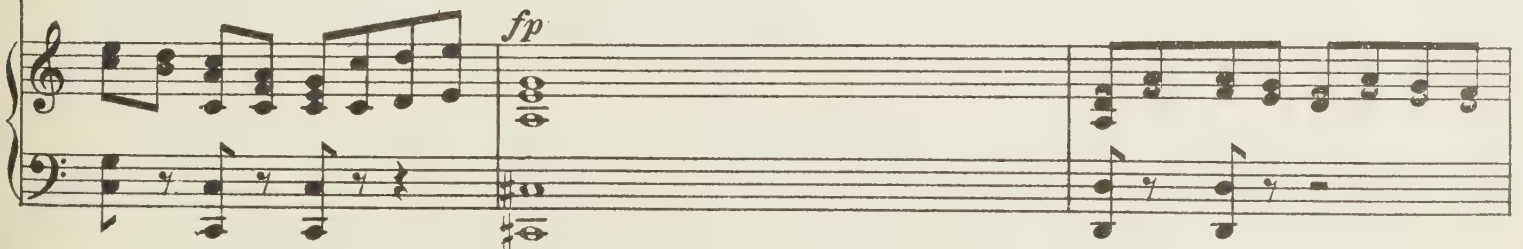
all are young and fair, And a - mia - ble be - sides, We real-ly do not care A pref-rence



to — de - clare. A bi - as to dis - close Would be in - de - li - cate —

to — de - clare.

And



there - fore we pro - pose To let im - par - tial Fate Se - lect for us a





mate!

CHORUS.

*f* Vi - va! A bi - as to dis - close Would be in - de - li - cate -

*f* Vi - va! But

how do they pro - pose To let im - par - tial Fate— Se - lect for them a

**B GIUS. RECIT.**

mate? These hand - ker - chiefs up - on our eyes be good e - nough to

*fp* RECIT.

**MARCO**

And take good care that both of us are ab - so - lute - ly blind; Then

bind, Then

*a tempo*

*a tempo*

turn us round- and we, with all con - ve - ni - ent des - patch, Will

turn us round- and we, with all con - ve - ni - ent des - patch, Will

un - der - take to mar - ry a - ny two of you we catch!

un - der - take to mar - ry a - ny two of you we catch!

CHORUS. *f* Vi - va! They

*f* Vi - va! They

*f*

un - der - take to mar - ry a - ny two of us they catch!

un - der - take to mar - ry a - ny two of them they catch!



*Allegro con moto.*

FIAM.

Are you peep-ing?

Can you

Ped.

MARCO.

VITT.

see me?

Dark

I'm

keep - ing,

Dark

and

dream - y!

If you're

GIUSEPPE.

blind - ed

Tru - ly say so.

All

right -

mind - ed

Play - ers

C FIAM.

play so!

Con-duct sha - dy! They are cheat - ing! Sure - ly they de - Serve a beat - ing!

VITT.

This too much is; Maid - ens mock - ing - Con - duct such is Tru - ly shock - ing!

## CHORUS.

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

*f* Fie, for shame Fie, for shame,

The first system of the chorus consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle staff is a bass line with lyrics. The bottom staff is a piano accompaniment with chords and single notes. Dynamics include *f* (forte) and *z* (zest).

You may use it by - and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tel!

*f* Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir!

The second system continues the chorus with similar vocal and piano parts. The piano part features more complex chordal textures and melodic lines. Dynamics include *f* (forte).

me, sir! That will do—now let it be, sir! That will do—now let it be, sir!

That will do—now let it be, sir! That will do—now let it, let it be, sir!

The third system concludes the chorus. The vocal line ends with a fermata. The piano part features a final chordal texture. Dynamics include *f* (forte).



*Moderato*

## CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir; Turn threethimes, then

## CHORUS OF MEN.

take your courses, Catch which-ev - er girl you may, sir! My pa-pa he keeps three horses,

Black, and white, and dap - ple grey, sir; Turn three times, then take your courses, Catch which-ev - er

## CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir;

## CHORUS OF MEN.

girl you may, sir! My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir;

GIUSEPPE.

I've at length a-chieved a cap-ture! This is

*ff*

MARCO.

Tes-sa! Rap-ture, rap-ture! To

CHORUS. *f*

Rap-ture, rap-ture!

Rap-ture, rap-ture!

*f*

me Gia-net-ta fate has grant-ed! Just the ve-ry girl I want-ed!

Just the

Just the

*p*

*f*



GIUS. TESSA.

If you'd ra - ther change - My

ve - ry girl he want - ed!

ve - ry girl he want - ed!

*p*

MARCO.

good - ness! This in - deed is sim - ple rude - ness. I've no

GIAN.

pre - fer - ence what - ev - er - Lis - ten to him! Well, I nev - er!

*f* *attacca*

*Vivace. Tempo di Valse.*

*f* *f* *dim.*

(GIANETTA.)

Thank you, gal - lant gon - do lier - i: In a set and

for - mal mea - sure It is scarce - ly ne - ces - sa - ry

To ex - press our plea - - sure. Each of us to

prove a trea - sure, Con - ju - gal and mo - ne - ta - ry,

Glad - ly will de - vote our lei - sure, Gal - lant gon - do - lier - -



- i. La la la la la la, Tra la la la la la la, Tra la

la la la la la la la la la la la la, la la! TESSA.  
Gay and

gal - lant gon - do - lier - i, Take us both and hold us tight - ly,

You have luck ex - tr'or - di - na - ry; We might have been un -

- sight - - ly! If we judge your con - duct right - ly,

'Twas — a choice in - vol - un - ta - ry; Still we

\* Ped. \* Ped. \*

thank you most po - lite - ly, Gay — and gal - lant gon - do -

Ped. \*

- tier - i! Tra la la la la la, Tra la la la la la, Tra la

G

la la la la la la la la la la la la, la la!

*f* CHORUS.

Tra la la la la la la la la

*f*

Tra la la la la la la la la

*f* *f*



1st SOPRANOS.  
la! \_\_\_\_\_ Thank you, gal - lant gon - do - lier - i:

2nd SOPRANOS.  
la! \_\_\_\_\_ La, la, la, la, la, la, la, la,

TENORS & BASSES.  
la! \_\_\_\_\_ La, la, la, la,

*f* *p*

In a set and for - mal mea - sure, It is scarce - ly

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la,

ne - ces - sa - ry To ex - press our plea - - sure.

la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la,

**H**

Each of us to prove a trea - sure, Glad - ly will de -

la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la,



A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 12 measures. The first four measures are the vocal melody, and the last eight measures are the piano accompaniment. The piano part includes a crescendo marking and a repeat sign. The score is written in a traditional musical notation style with a treble and bass clef.

**SOPRANOS.**

*f*

la! Tra la la la, Tra la la la la! Tra

**TENORS & BASSES.**

*f*

la! Tra la la la, Tra la la la! Tra

**Piano**

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

## GIAN &amp; TESSA.

*J* *ff*

Fate in this has put his fin - ger - Let us

*ff*

la la la, — la la! Fate in this has put his fin - ger - Let us

*ff*

la la la, — la la! Fate in this has put his fin - ger - Let us

*f*

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar



hur - ry we! Tra la la la la la la la la la! \_\_\_\_\_

hur - ry we! Tra la la la la la la la la la! \_\_\_\_\_

hur - ry we! la la, la la, la la, la la! \_\_\_\_\_

The musical score is for three voices and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are arranged in three staves at the top, and the piano accompaniment is in two staves at the bottom. The lyrics are "hur - ry we! Tra la la la la la la la la la!". The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The score is divided into two systems, with the first system containing the vocal parts and the piano accompaniment, and the second system containing the piano accompaniment alone.

Nº 2

## Entrance of Duke, Duchess, Casilda, &amp; Luiz.

*Allegro marziale.*

PIANO. *f*

A

DUKE.

From the sun - ny Span - ish shore,

DUCHESS.

The Duke of Pla - za - Tor'— And his



CASILDA.  
Gra - ce's Duch-ess true- And his Gra - ce's daugh-ter,

LUIZ.  
too - And his Gra - ce's pri - vate drum To Ve -

- ne - tia's shores have come, To Ve - ne - tia's shores have come:

CASILDA. *p*  
And \_\_\_\_\_ if ev - er, ev - er, ev - er They get back to Spain, They will

DUCHESS. *p*  
And \_\_\_\_\_ if ev - er, ev - er, ev - er They get back to Spain, They will

LUIZ. *p*  
And \_\_\_\_\_ if ev - er, ev - er, ev - er They get back to Spain, They will

DUKE. *p*  
And \_\_\_\_\_ if ev - er, ev - er, ev - er They get back to Spain, They will

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain—

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain—

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain—

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain—



DUKE.

Nei - ther that Grand - ee from the Span - ish

shore,

The no - ble Duke of Pla - za - Tor' -

DUCHESS.

Nor his Gra - ce's Duch-ess, staunch and true -

CASILDA.

You may add, his Gra - ce's daugh - ter, too -

LUIZ.

Nor his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores will

come to Ve - ne - tia's shores will come.

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will



nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er Cross the sea a - gain, They will nev-er, nev-er, nev-er, nev-er,

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain, They will

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain, They will

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain, They will

nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er Cross the sea a - gain, They will

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er Cross the sea a - gain!

nev - er, nev - er, nev - er Cross the sea a - gain!

nev - er, nev - er, nev - er Cross the sea a - gain!

nev - er, nev - er, nev - er Cross the sea a - gain!

*ff*



## SONG.— (Duke of Plaza-Toro.)

*Allegro marziale:* DUKE.

VOICE.

PIANO.

*f* *dim.* *p*

en - ter-prise of mar - tial kind, When there was a - ny — fight - ing, He —  
 to e - vade Des - truction's hand, To hide they all pro - ceed - ed, No —  
 told that they would all be shot Un - less they left the — ser - vice, That —

led his regi-ment from be - hind — He found it less — ex - cit - ing. But —  
 sol - dier' in that gal - lant band Hid half as well — as — he did. He —  
 he - ro he - si - ta - ted not, So mar - vel - lous — his — nerve is. He —

when a - way his regi-ment ran, His place was — at the fore, O — That  
 lay con - ceal'd through - out the war, And so pre - serv'd his gore, O! That  
 sent his re - sig - na - tion in, The first of — all his corps, O! That

ce - le - bra - ted, Cul - ti - va - ted, Un - der - ra - ted No - ble - man, The  
 un - af - fec - ted, Un - de - tec - ted, Well - con - nec - ted War - ri - or, The  
 ve - ry know - ing, Ov - er - flow - ing, Ea - sy - go - ing Pa - la - din, The

CASILDA.

In the first and fore - most flight, ha, ha! You  
 In ev - 'ry dought - y deed, ha, ha! He  
 To men of gross - er clay, ha, ha! He

DUCHESS.

In the first and fore - most flight, ha, ha! You  
 In ev - 'ry dought - y deed, ha, ha! He  
 To men of gross - er clay, ha, ha! He

LUIZ.

In the first and fore - most flight, ha, ha! You  
 In ev - 'ry dought - y deed, ha, ha! He  
 To men of gross - er clay, ha, ha! He

Duke of Pla - za - To - ro! In the first and fore - most flight, ha, ha! You  
 Duke of Pla - za - To - ro! In ev - 'ry dought - y deed, ha, ha! He  
 Duke of Pla - za - To - ro! To men of gross - er clay, ha, ha! He

*p*



al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,  
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,  
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,  
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,  
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,  
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,  
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,  
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,  
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

1. & 2.

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!  
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!  
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!  
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!  
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!  
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!  
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!  
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!  
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

3.

-To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The

-To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The

-To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The

-To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The

*f*

Duke of — Pla - za - To - ro!

Duke of Pla - za - To - ro!

Duke of — Pla - za - To - ro!

Duke of — Pla - za - To - ro!

*ff*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \* *attacca*



No 4.

## RECIT &amp; DUET.—(Casilda &amp; Luiz.)

*Allegro vivace.*

CASILDA.

LUIZ.

PIANO.

*ff*

0 rap-ture,

0 rap-ture,

when a - lone to - geth - er Two lov - ing hearts and

when a - lone to - geth - er Two lov - ing hearts and

*p*

those that bear them May join in tem - po - ra - ry teth - er, Though

those that bear them May join in tem - po - ra - ry teth - er, Though

RECIT.

Fate a-part should rude-ly tear them, Ne - ces - si - ty, In - ven - tion's

Fate a-part should rude-ly tear them,

mo - ther, Com - pelld me to a course of feign - ing - But, left a -

*Andante moderato e espressivo.*

- lone with one an - o - ther, I will a - tone for my dis - dain -

- ing! Ah, well be - lov - ed, Mine an - gry frown - Is but a



gown That serves to dress My gen - tle - ness!

Ah, well be - lov - ed, Thy cold dis -

- dain, It gives no pain— 'Tis mer - cy, played In mas - que - rade! Ah, well be - lov - ed!

Ah, well be - lov - ed! Ah, well be - lov - ed! Mine —

Ah, well be - lov - ed! Ah, well be - lov - ed! Thine

*Red.* \* *Red.* \*

an - gry frown — Is but — a gown That serves to dress My

an - gry frown — Is but — a gown That serves to dress Thy

*dim.*

gen - tle - ness! *f* *dim.* Ah, well Ah, *dim.*

gen - tle - ness! Ah, be - lov - ed! Ah, *dim.*

*p* *f* *dim.*

well be - lov - ed, be - lov - ed! — *p*

well be - lov - ed, be - lov - ed! — *p*

*p* *Ped.*



Nº 5.

## DUET.—(Casilda &amp; Luiz.)

*Andante.*

LUIZ.

PIANO.

*f* *p*

There was a time—A time for ev—er gone— ah,

woe is me! It was no crime To love but thee a—lone— ah, woe is me!

One heart, one life, one soul, One aim, one goal—

*Red.* \* *Red.* \* *Red.* \*

Each in the o—ther's thrall, Each all in all, ah, woe is me, ah, woe is

*Red.* \* *Red.* \*

## CASILDA.

Oh, bu - ry, bu - ry—let the grave close o'er The  
me! Oh, bu - ry, bu - ry—let the grave close o'er The

*tranquillo*

*trem.*

days that were—that nev-er will be more! Oh, bu - ry, bu - ry love that all con -  
days that were—that nev-er will be more! Oh, bu - ry, bu - ry love that all con -

*f*

-demn, And let the whirl-wind mourn its re - qui - em!  
-demn, And let the whirl-wind mourn its re - qui - em!

*dim.*

*dim.*

*f*



## CASILDA.

Dead as the last year's leaves— As gath - er'd flowers— ah, woe is me!

*p*

Dead as the gar - ner'd sheaves, That love of ours— ah, woe is me!

Born but to fade and die When hope was high, Dead and as far a -

- way As yes - ter-day!— ah, woe is me! Oh, bu - ry, bu - ry—let the

LUIZ.

Oh, bu - ry, bu - ry—let the

*dim.*

*p*

grave close o'er The days that were—that nev - er will be more! Oh,

grave close o'er The days that were—that nev - er will be more! Oh,

bu - ry, bu - ry love that all con - demn, And let the whirl - wind mourn its\_

bu - ry, bu - ry love that all con - demn, And let the whirl - wind mourn its

re - qui - em, its re - qui - em, its re - qui - em!

re - qui - em, its re - qui - em, its re - qui - em!



Nº 6.

## SONG.- Don Alhambra, (with Duke, Duchess, Casilda &amp; Luiz.)

*Allegretto non troppo vivo.*

DON ALHAMBRA.

PIANO.

*f* *dim.*

1. I  
2. But

stole the Prince, and I brought him here, And left him gai - ly pratt-ling With a  
ow-ing I'm much dis - posed to fear, To his ter-ri-ble taste for tip-pling, That

high - ly res-pect-a-ble gon - do-lier, Who promised the Roy - al babe to rear, And  
high - ly res-pect-a-ble gon - do-lier Could nev-er de-clare with a mind sin - cere

teach him the trade of a ti - mo-neer With his own be - lov - ed brat-ling.  
Which of the two was his off - spring dear, And which the Roy - al strip ling!

Both of the babes were strong and stout, And con-sid-er-ing all things clev-er. Of  
Which was which he could nev-er make out Des - pite his best en - deav-our. Of

*that* there is no man-ner of doubt- No prob - a - ble, pos - si-ble sha-dow of doubt- No  
*that* there is no man-ner of doubt- No prob - a - ble, pos - si-ble sha-dow of doubt- No

pos - si-ble doubt what-ev-er.  
pos - si-ble doubt what-ev-er. 3. Time

CASILDA & DUCHESS.  
No pos - si-ble doubt what-ev-er!

LUIZ.  
No pos - si-ble doubt what-ev-er!

DUKE.  
No pos - si-ble doubt what-ev-er!



sped, and when at the end of a year, I sought that in - fant cher-ished, That  
 chil - dren fol - lowed his old ca - reer - (This state - ment can't be par - ried) Of a

high - ly res - spect - a - ble gon - do - lier Was ly - ing a corpse on his hum - ble bier - I  
 high - ly res - spect - a - ble gon - do - lier: Well, one of the two (who will soon be here) - But

dropp'd a Grand In - qui - si - tor's tear - That gon - do - lier had per - ished. A  
 which of the two it is not quite clear - Is the Roy - al Prince you mar - ried! Search

taste for drink, com - bined with gout, Had dou - bled him up for  
 in and out and round a - bout And you'll dis - cov - er

ev - er. Of *that* there is no man - ner of doubt - No  
nev - er A tale so free from ev - e - ry doubt - All

prob - a - ble, pos - si - ble sha - dow of doubt - No pos - si - ble doubt what -  
prob - a - ble, pos - si - ble sha - dow of doubt - All pos - si - ble doubt what -

3.  
-ev - er. 4. The

CASILDA & DUCHESS.  
No pos - si - ble doubt what - ev - er!

LUIZ.  
No pos - si - ble doubt what - ev - er!

DUKE.  
No pos - si - ble doubt what - ev - er!



4.

- ev - er!

A tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble

sha - dow of doubt— All pos - si - ble doubt what - ev - er!

sha - dow of doubt— All pos - si - ble doubt what - ev - er!

sha - dow of doubt— All pos - si - ble doubt what - ev - er!

RECIT.-(Casilda & Don Alhambra.)

*Allegro con brio.*

CASILDA.

PIANO.

But, bless my heart, con-si-der my po-si-tion! I am the wife of

one, that's ve-ry clear;

But who can tell, ex-cept by in-tu-i-tion,

DON ALHAM.

Which is the Prince, and which the Gon-do-lier?

Sub-mit to

Fâte with-out un-seemly wran-gle:

Such com-pli-ca-tions fre-quent-ly oc-cur-

Life is one close-ly com-pli-ca-ted tan-gle: Death is the on-ly true un-rav-el-ler!

*Attacca il Quintet.*



№ 8. QUINTET. (Duke, Duchess, Casilda, Luiz and Grand Inquisitor.)

*Allegretto moderato.*

CASILDA. Try we life - long, we can nev - er Straight-en out life's

DUCHESS. Try we life - long, we can nev - er Straight-en out life's

LUIZ. Try we life - long, we can nev - er Straight-en out life's

DUKE. Try we life - long, we can nev - er Straight-en out life's

INQUISITOR. Try we life - long, we can nev - er Straight-en out life's

PIANO *Allegretto moderato.*

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and.

guess a-gain?

guess a-gain?

guess a-gain? Life's a pud-ding full of plums,

guess a-gain?

guess a-gain?

Life's a pud-ding full of plums, Care's a can-ker that be -

*Red.* \* *Red.* \*

*f* Life's a pudding full of plums, Care's a can-ker that be -

*f* -numbs, Life's a pudding full of plums, Care's a can-ker that be -

*f* Life's a pudding full of plums, Care's a can-ker that be -

*f* Life's a pudding full of plums, Care's a can-ker that be -

*f* Life's a pudding full of plums, Care's a can-ker that be -

*f* Life's a pudding full of plums, Care's a can-ker that be -

*f* *p*



**A**

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

*un poco rit* **B** *p a tempo*

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

*un poco rit.* *p a tempo*

*cresc.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure brings no

dull e - nig - ma, We shall guess it all too soon; Fai - lure

dull e - nig - ma, We shall guess it all too soon; Fai - lure

dull e - nig - ma, We shall guess it all too soon; Fai - lure

dull e - nig - ma, We shall guess it all too soon; Fai - lure

*cresc.*

*Ad.*



kind of stig - ma - Dance we to an - o - ther tune!

brings, Fai - lure brings no kind of stig - ma -

brings, no kind of stig - - ma - Dance we

brings, no kind of stig - - - ma - Dance we to an -

brings, no kind of stig - - - ma - Dance we to an -

*cresc.*

\* *Red.* \* *Red.* \*

Dance we to an - o - ther tune! *mf*

Dance we to an - o - - ther tune! *f* String the

to an - o - ther tune! *f* String the lyre and fill the

- o - - ther tune! *f* String the lyre and

- o - - ther tune! *f* String the lyre and

*f*

*Red.* \* *Red.* \* *Red.* \*

*f*

String the lyre and fill the cup, — Lest on sor-row we should

lyre and fill the cup, fill the

cup, Lest on sor-row we should sup, we — should

fill the cup, Lest on sor - row we should sup,

fill the cup, Lest on sor - row we should sup,

*Red.* \* *Red.* \*

*ff*

sup, String the lyre, - fill the cup, Lest on sor - row we should sup. —

*ff*

cup, String the lyre, fill the cup, Lest on sor - row we should sup.

*ff*

sup, String the lyre, fill the cup, Lest on sor - row we should sup.

*ff*

String the lyre, fill the cup, Lest on sor - row we should sup.

*ff*

String the lyre, fill the cup, Lest on sor - row we should sup

*ff*



**E**

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

*p* *p marcato*

8

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

8

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

8

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

*loco.*

*ff*

*Red.* \*

*Red.* \*

*Red.* \*



as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

*Ped.* \*

*rallentando* *a tempo*

sup! Take life as it comes!

*rallentando* *a tempo*

sup! Take life as it comes!

*rallentando* *a tempo*

sup! Take life as it comes!

*rallentando* *a tempo*

sup! Take life as it comes!

*f a tempo*

*Ped.* \* *Ped.* \*

*Ped.* \*

Nº 9.

CHORUS— with SOLO (Tessa.)

*Allegretto moderato.*

PIANO.

220.

CHORUS.

Bride-groom and bride!

Bride-groom and bride!

Unison.

B

Knot that's in sol - u - ble    Voi - ces all vol - u - ble    Hail it with pride.

Bride - groom and

Ah

Bride - groom and

Feb.

\* 401

bride!

We in sin-cer-i-ty, Wish you pros-per-i-ty Bride-groom and bride!

Bride-groom and bride!—

bride!

Ah,

22



We in sin - cer - i - ty, Wish you pros - per - i - ty,

We in sin - cer - i - ty, Wish you pros - per - i - ty,

Bride - groom and bride! Bride - - - groom and

Bride - groom and bride! Bride - - - groom and

*dim.*

*ped.* \* *ped.* \*

bride! \_\_\_\_\_

bride! \_\_\_\_\_

*p*

*ped.* \*

*Allegretto grazioso.*

SOLO TESSA.

When a mer-ry mai-den mar-ries, Sor-row goes and plea-sure

tar-ries; Ev-'ry sound be-comes a song, All is right and no-thing's wrong!

From to-day and ev-er af-ter Let our tears be tears of laugh-ter,

Ev-'ry sigh that finds a vent Be a sigh of sweet con-tent!



*rall.*

When you mar-ry mer-ry mai - den, Then the air with love is la - den; Ev-'ry

*rall.*

**E** *a tempo sostenuto*

flow'r is a rose, Ev - 'ry goose be-comes a swan, Ev-'ry kind of trou - ble

*p a tempo*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

**F**

goes Where the last year's snows have gone! Sun-light takes the place of

**CHORUS. 1st SOPRANOS.**

*p* Sun - - light

**2nd SOPRANOS.**

*p* Sun - - light

**TENORS.**

*p* Sun - - light

**BASSES.**

*p* Sun - - light

*ped. \** *ped. \** *ped. \**

*cresc.* *f*

shade — When you mar-ry mer-ry maid! —

*cresc.* *f*

takes the place of shade When you mar-ry mer-ry maid! When a mer-ry mai-den

*cresc.* *f*

takes the place of shade When you mar-ry mer-ry maid! When a

*cresc.* *f*

takes the place of shade When you mar-ry mer-ry maid! When a

*cresc.* *f*

takes the place of shade When you mar-ry mer-ry maid! When a

*cresc.* *f*

*Ad.* \*

*rall.* *p a tempo*

mar-ries, Sor-row goes and pleasure tar-ries; Ev'-ry sound be-comes a song, All is

*rall.* *p a tempo*

mer-ry mai - den mar-ries Ev'-ry sound's a song, All is

*rall.* *p a tempo*

mer-ry mai - den mar-ries Ev'-ry sound's a song, All is

*rall.* *p a tempo*

mer-ry mai - den mar-ries Ev'-ry sound's a song, All is

*rall.* *p a tempo*

*Ad.* \* *Ad.* \* *Ad.* \*



right and no-thing's wrong! When a mer-ry mai-den

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

*f* *p*

*Ped.* \*

mar - ries Sor-row goes and plea-sure tar - ries; Ev-'ry sound be-comes a

song- All is right and no-thing's wrong. Gnaw-ing Care and ach-ing Sor - row

Get ye gone un - til to - mor - row;      Jea-lou-sies in grim ar - ray,      Ye are

things of yes - ter - day!      When you mar-ry mer-ry mai - den,

*rall.*      *a tempo sostenuto*

Then the air with joy is la - den; All the cor-ners of the earth Ring with

*rall.*      *a tempo*

*Red.* \*      *Red.* \*

mu - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

*Red.* \*      *Red.* \*      *Red.* \*      *Red.* \*



joy in mas-que - rade; Sul-len night is laugh-ing day-

1st SOPRANOS.  
Sul - - len night is laugh-ing day-

2nd SOPRANOS.  
Sul - - len night is laugh-ing day-

TENORS.  
Sul - - len night is laugh-ing day-

BASSES.  
Sul - - len night is laugh-ing day-

*Red.* \*

Musical score for the song "All the Year is Merry". The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato".

**Vocal Parts:**

- Soprano:** Ah— All the year is mer - ry
- Alto:** All the year is mer - ry May! ——— All is
- Tenor 1:** All the year is mer - ry May! All is
- Tenor 2:** All the year is mer - ry May! All is
- Bass:** All the year is mer - ry May! All is

**Piano Accompaniment:**

- Features a piano introduction with a "cresc." (crescendo) marking.
- Accompanies the vocal parts with chords and melodic lines.
- Includes a "mf" (mezzo-forte) marking in the final section.
- The score ends with a "Ped." (pedal) instruction.

*rit. dim. a tempo*

May,— All the year is mer-ry May!— Mer-ry, mer-ry May, mer-ry, mer-ry May,  
*p*  
 mer - ry May, Mer-ry May, mer-ry May,  
*p*  
 mer - ry May, Mer-ry May, mer-ry May,  
*p*  
 mer - ry May, Mer-ry May, mer-ry May,  
*p*  
 mer - ry May, Mer-ry May, mer-ry May,

*rit. dim. a tempo*

*Red. \**

*f*

All the year is— mer-ry, mer - ry May!

*f*

is May!

*f*

is May!

*f*

is May!

*f*

is May!

*f*

*Red. \**



Nº 10.

## FINALE— ACT I.

*Allegretto moderato.*

VOICE. GIANETTA.

1. Kind sir, you can-not have the  
2. Some kind of charm you seem to

heart Our lives to part From those to whom an hour a - go We were u - ni - - ted!  
find In wo-man-kind-Some source of un - explain'd de - light (Un-less you're jest - - ing.)

Be-fore our flow-ing hopes you stem, Ah, look at them, And pause be - fore you deal this  
But what at - tracts you, I con - fess, I can-not guess, To me a wo-man's face is

blow, All un-in - vi - - ted! You men can nev-er un-der-stand, That heart and  
quite Un-in-ter - est - - ing! If from my sis-ter I were torn, It could be

*Red. \**

hand Can - not be se - pa - ra - ted when We go a - yearn - ing; You see, you've  
borne— I should, no doubt, be hor - ri - fied, But I could bear it;— But Mar-co's

*Red.* \*

on - ly wo-men's eyes To i - do - lize, And on - ly wo-men's hearts, — poor men, To  
quite an - o - ther thing— He is my King, He has my heart and none — be - side Shall

*un poco rall.*  
*crese.*  
*colla voce.*

set you burn - ing! Ah me, you men will nev - er un - der - stand That wo - man's  
ev - er share it! }

*atempo*  
*dim.*  
*p*

heart — is one with wo - man's hand!

*2nd time.*

heart — is one with wo - man's hand!

*p* *f* *p*



*Listesso tempo.*

DON ALHAM. RECIT.

Do not give way to this uncalled-for grief, Your se-pa-ra-tion will be ve-ry

RECIT.

*f*

brief. To as-certain which is the King And which the o-ther, To Ba-ra-ta-ria's

*p a tempo*

RECIT.

Court I'll bring His fos-ter-mo-ther; Her for-mer nurse-ling to de-clare She'll be de

-light-ed. That set-tled, let each hap-py pair Be re-u-

*colla voce.*

*Andante.*

GIA. *f*  
 - ni - ted. Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

TESSA. *f*  
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

MARCO. *f*  
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

GIUS. *f*  
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be 'set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -



-moon! Vi - va! Vi - va! Vi - va!

-moon! Vi - va! Vi - va! Vi - va!

-moon! Vi - va! Vi - va! Vi - va!

-moon! Vi - va! Vi - va! Vi - va!

*Allegro con brio.*

*ff*

## GIANETTA.

1. Then one of us will be a Queen, And

## MARCO.

2. drive a-bout in a carriage and pair, With the

*p*

sit on a gol - den throne, With a crown in - stead Of a hat on her head, And

King on her left - hand side, And a milk - white horse, As a mat - ter of course, When -

di - a-monds all her own! With a beau-ti-ful robe of gold and green, I've -  
 -ev-er she wants to ride! With beau-ti-ful sil-ver shoes to wear Up -

al - ways un-der - stood; I won-der whether She'd wear a feather? I ra - ther think she  
 - on — her dain-ty feet; With end-less stocks Of beau-ti-ful frocks, And as much as she wants to

**B**

should! Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No  
 TESSA, *f* Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No  
 eat! Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No  
 GIUS., *f* Oh, — 'tis a glorious thing, I ween, To be a regu-lar Roy-al Queen! No

*f* *dim.* *p*



half - and - half af - fair I mean, No half - and - half af - fair, But a\_

half - and - half af - fair, I mean, No half - and - half af - fair, But a\_

half - and - half af - fair, I mean, No half - and - half af - fair, But a

half - and - half af - fair, I mean, No half - and - half af - fair, But a

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen! 2. She'll

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

C

2.

TESSA.

G.  
&  
T.

Queen!

3. When - ev - er she con-des - cends to walk, Be sure she'll shine at

Queen!

Queen!

*p*

that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to -

*ad lib.*

-crat!

At elegant high so - cie - ty talk She'll bear a-way the bell, With her

*colla voce.*



GIAN. & TESSA.  
*a tempo*

"How de do?" And her "How are you?" And "I trust I see you well!" Oh, —

MARCO & GIUS.  
*a tempo*

Oh, —

*a tempo f*

*p*

— 'tis a glo-rious thing, I ween, To be a regu-lar Roy - al Queen, No

*p*

— 'tis a glo-rious thing, I ween, To be a regu-lar Roy - al Queen, No

*dim. p*

*f*

half-and-half af - fair, I mean, No half-and - half af - fair, But a — right-down reg-u-lar,

*f*

half-and-half af - fair, I mean, No half-and - half af - fair, But a right-down reg-u-lar,

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! <sup>E</sup>

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! GIUS. 4. And no-ble lords will

*p*

scrape and bow, And dou-ble them-selves in two, And o-pen their eyes In

blank sur-prise At what-ev-er she likes to do. And ev-ry-bo-dy will

*p*

round-ly vow She's fair as flow'rs in May, And say, "How clever!" At what-so-ev-er She

*ad lib.*

*p*



**GIAN. & TESSA.**  
*atempo* *p*  
 Oh, — 'tis a glo-rious thing, I ween, To be a

**MARCO & GIUS.**  
*atempo* *p*  
 con - descends to say! Oh, — 'tis a glo-rious thing, I ween, To be a

*f atempo f dim. p*

regu-lar Roy - al Queen - No half-and-half af - fair, I mean, No half-and - half af -

règu-lar Roy - al Queen - No half-and-half af - fair, I mean, No half-and - half af -

-fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar, Roy-al

-fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar; Roy-al

*f*

*ff* <sup>^</sup>

Queen: Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A

*ff* <sup>^</sup>

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A

*f*

right-down reg-u-lar Royal, Royal Queen! —

right-down reg-u-lar Royal, Royal Queen! —

*ff*

G

1. 2. 1st & 2nd SOPRANOS.

CHORUS. Now, TENORS & BASSES. Now,

+ 1 3 +



pray, what is the cause of this re - mark - a - ble hi - lar-i - ty, This

pray, what is the cause of this re - mark - a - ble hi - lar-i - ty, This

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol-li - ty? Has

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol-li - ty? Has

<sup>H</sup>  
a - ny - bo - dy bless'd you with a sam - ple of his char-i - ty — Or

a - ny - bo - dy bless'd you with a sam - ple of his char-i - ty — Or

have you been a - dop - ted by a gen - tle-man of qual-i - ty?

have you been a - dop - ted by a gen - tle-man of qual-i - ty?

*Moderato.*

MARCO.

Re - ply-ing, we one in - di - find I'm a

GIUS.  
sing As - vi-du-al, As I

*mf* *p*

king-dom I - ware you ob - - vi-lions and

King To my bid you all. I'm a - - ject To pa -



find I— re — — pub — li-can find I— re —

pa-la-cēs, But you'll —spect Your Re- fal-la-cies, You'll —spect Your Re-

CHORUS.

—pub — li — can — As they know we ob — ject To pa-

fal — la — cies As they know we ob — ject To pa-

—vi-lions and pa-la-cēs, How can they re — spect Our Re — pub-li-can fal-la-cies?

—vi-lions and pa-la-cēs, How can they re — spect Our Re — pub-li-can fal-la-cies?

*Allegro vivace*

MARCO.

For ev - 'ry one who

feels inclined, Some post we un - der - take to find Con - ge - nial with his frame of mind—And

GIUS.  
all shall e - qual be. — The Chan-cel-lor in his pe-ruke—The Earl, the Mar-quis,

MARCO.  
and the Dook, The Groom, the But - ler, and the Cook—They all shall e - qual be. The

Aris - to - crat who banks with Couatts. The Aris - to - crat who hunts and shoots, The



GIUS.

Aris - to-crat who cleans our boots—They all shall e - qual be! ——— The

L

MARCO.

No - ble Lord who rules the State—The No - ble Lord who cleans the plate—The No - ble Lord who

GIUS.

scrubs the grate—They all shall e - qual be! ——— The Lord High Bish - op or - tho-dox—The

MARCO.

Lord High Coachman on the box—The Lord High Vaga-bond in the stocks—They all shall e - qual

M-  
 be! For ev - 'ry one who feels in-clined, Some post we un - der-take to find Con-  
 GIUS.  
 For ev - 'ry one who feels in-clined, Some post we un - der-take to find Con-

-ge-nial with his frame of mind, Con-ge-nial with his frame of mind—And all shall e - qual

N  
 be. Sing high, sing low, Wher - ev - er they go, Sing high sing, low, Wher -

-ev - er they go, Wher-ev-er they go, Wher-ev-er they go, They all shall e - qual



0 CHORUS.

bel! Sing high, sing low, Wher - ev - er they go, Sing high, sing

Sing high, sing low, Wher - ev - er they go, Sing high, sing

*ff*

low, Wher - ev - er they go, Wher-ev-er they go, Wher-ev-er they go, They all shall

low, Wher - ev - er they go, Wher-ev-er they go, Wher-ev-er they go, They all shall

unis.

*P*

e - qual be! — The Earl, the Mar-quis, and the Dook, The Groom, the But-ler, and the Cook, The

e - qual be! — The Earl, the Mar - quis, and the Dook, the

Aris - to - crat who banks with Coutts, The Aris - to - crat who cleans the boots, The No - ble Lord who  
Groom, the But - ler, and the Cook, The No - ble

rules the State, The No - ble Lord who scrubs the grate. The Lord high Bish - op or - tho - dox, The  
Lord who rules the State, The No - ble Lord who

Va - ga - bond in the stocks— For ev - 'ry one who feels in - clined, Some  
scrubs the grate— For ev - 'ry one who feels in - clined, Some



post— they un - der - take to find Con - ge - nial with his frame of mind, Con -

post they un - der - take to find Con - ge - nial with his frame of mind, Con -

- ge - nial with his frame of mind— And all shall e - qual be! ———

- ge - nial with his frame of mind— And all shall e - qual be! ———

**R** *ff* Then hail! O King, Which - ev - er

*ff* Then hail! O King, Which - ev - er

*ff*

you may be, To you we sing, But

you may be, To you we sing, But

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have lyrics: "you may be, To you we sing, But". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

do not bend the knee. Then hail!

do not bend the knee. Then hail!

The second system of the musical score. It continues the vocal and piano parts. The vocal lyrics are "do not bend the knee. Then hail!". The piano accompaniment maintains its melodic and rhythmic patterns.

hail! O King,

hail! O King,

The third system of the musical score. The vocal parts conclude with "hail! O King,". The piano accompaniment features a final, more active melodic passage in the right hand.



Hail! O King, Hail! O King!

MARCO &amp; GIUS. RECIT.

Come let's a - way - our island crown a - waits me - Con - flict - ing feel - ings rend my soul a -

*Moderato.*

part! The thought of Roy - al dig - ni - ty e - lates me, But leav - ing thee be - hind me breaks my

S GIAN & TESSA. RECIT.

heart! Farewell, my love; on board you must be get-ting; But while up - on the sea you gai-ly

roam, Re-member that a heart for thee is fret-ting— The ten - der lit - tle heart you've left at

*Andante con moto.* GIAN. SOLO.

home! Now, Mar - co dear, My wish-es hear: While you're a-way

It's un-der-stood You will be good, And not too gay. To ev-'ry trace Of mai-den grace You will be blind,

And will not glance By a - ny chance On wo-man-kind! If you are wise, You'll shut your eyes Till we ar-rive.



And not ad-dress A la-dy less Than for-ty-five. You'll please to frown On ev-'ry gown That you may see; And,

*cresc.*

O my pet, You won't forget You've mar-ried me! And, O my darling, O my pet, Whatever else you may for-

*espress.*

*p*

*espress.*

-get, In yonder isle be-yond the sea, Do not for-get, Do not for-get you've mar-ried me! You'll

TESSA.

*p*

lay your head Upon your bed At set of sun. You will not sing Of a - ny-thing To a - ny one. You'll

sit and mope All day, I hope And shed a tear Up-on the life Your lit-tle wife Is pass-ing here. And

if so be You think of me, Please tell the moon: I'll read it all In rays that fall On the lagoon: You'll

be so kind As tell the wind How you may be. And send me words By lit-tle birds To com-fort me! And O my

dar-ling, O my pet, What-ev-er else you may for-get, In yon-der isle be-yond the



GIAN. *f*

0 my dar - ling, 0 my

sea, Do not for - get you've mar - ried me! 0 my

MARCO *f*

0 my

GIUS. *f*

0 my

*cresc.* *f*

pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, Do not for -

dar - ling, 0 my — pet, In yon - der isle be - yond the sea, Do not for -

dar - ling, 0 my pet, In yon - der isle be - yond the sea, We'll not for -

dar - ling, 0 my pet, In yon - der isle be - yond the sea, We'll not for -

*dim.*

*dim.* *p*

-get, Do not forget you've married me! O my dar-ling, O my

*dim.* *p*

-get, Do not forget you've married me! O my dar-ling, O my

*dim.* *p*

-get, We'll not forget we've married ye! O my dar-ling, O my

*dim.* *p*

-get, We'll not forget we've married ye! O my dar-ling, O my

pet, In yon-der isle be-yond the sea, Do not for-get you've mar-ried me!

pet, In yon-der isle be-yond the sea, Do not for-get you've mar-ried me!

pet, In yon-der isle be-yond the sea, We'll not for-get we've mar-ried ye!

pet, In yon-der isle be-yond the sea, We'll not for-get we've mar-ried ye!

*dim.* *pp* *pp*



*Allegretto moderato. (à la Barcarolle.)*

CHORUS SOPRANOS.

Then a -

TENORS.

Then a -

BASSES.

Then a -

*Allegretto moderato. (à la Barcarolle.)*

*p molto cresc.*

*ff*

-way — they go to an is - land fair — That lies in a South - ern sea: We

-way — we go to an is - land fair — That lies in a South - ern sea: We

-way — we go to an is - land fair — That lies in a South - ern sea: We

*ff*

know — not where, and we don't much care, — Wher - ev - er that isle may be. —

know — not where, and we don't much care, — Wher - ev - er that isle may be. —

know — not where, and we don't much care, — Wher - ev - er that isle may be. —

When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! — When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! — When the

*sf* *sf* *sf* *sf* *sf*

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a -

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a -

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a -

*8ve* *f*

Red.





- way — they go to an is - land fair, We know not where, we don't much care, —

- way — we go to an is - land fair, We know not where, we don't much care, —

- way — we go to an is - land fair, We know not where, we don't much care, —

— Wher - ev - er that isle — may be!

— Wher - ev - er that isle — may be!

— Wher - ev - er that isle — may be!

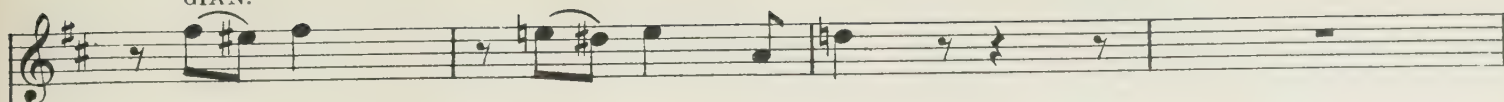
*mf* *Red.*

*W* *MARCO*

A - way we go To a balm - y

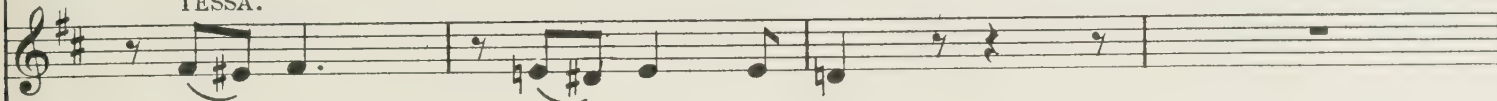
*dim.* *p* *\* Red. \**

GIAN.

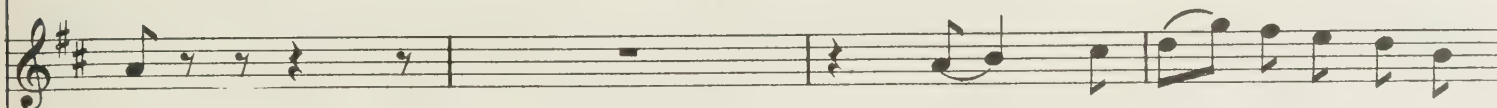


A - way, a - way they go

TESSA.



A - way. a - way they go



isle.

Where the ro - ses blow All the

GIUS.



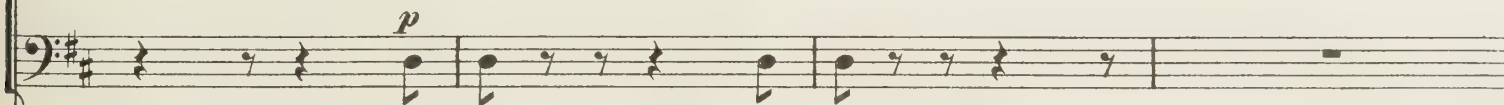
A - way, a - way we go



A - way, a - way,



A - way, a - way,



A - way, a - way,



Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*



A - way, — a - way, — all

A - way, — a - way, —

win - ter while, Ro - - ses blow, a - way where the ro - ses — blow — All

Where the ro - ses blow All the win - ter while,

A - way, a - way, where ro - ses blow, All

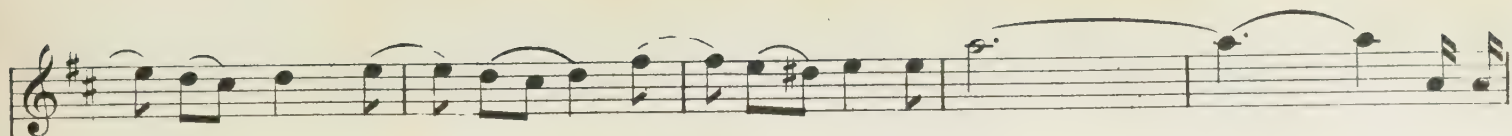
A - way, a - way, where ro - ses blow, All

A - way, a - way, where ro - ses blow, All

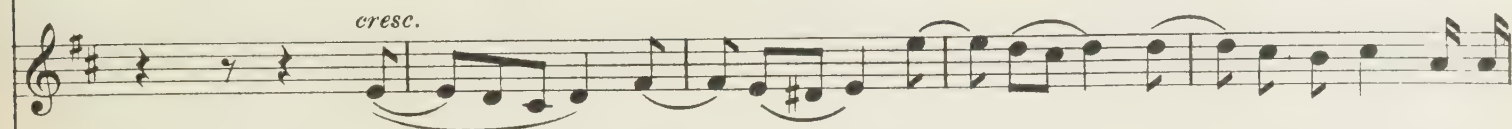
*tr.* *cresc.*

*p* *cresc.*

*And.* \* *And.* \*



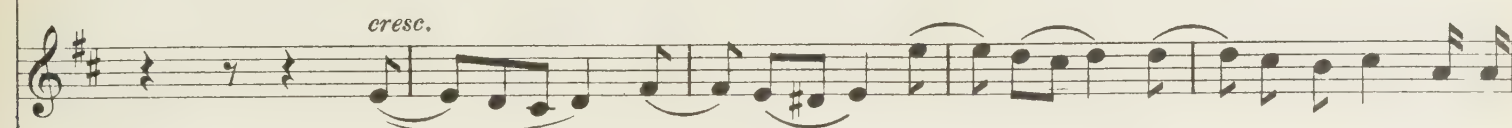
the win - ter while, - Where the ro - ses blow! Then a -



Where the ro ses blow All win-ter while. Then a -



the win - ter while, - Where the ro - ses blow! Then a -



Where the ro - ses blow All win-ter while. Then a -



win - ter while, Where the ro - ses blow! Then a -



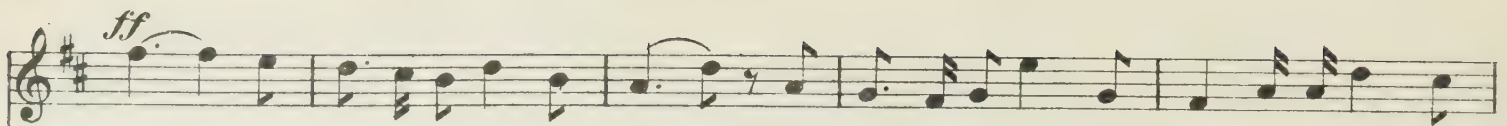
win - ter while, Where the ro - ses blow! Then a -



win - ter while, Where the ro - ses blow! Then a -







go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, \_\_\_\_\_ a - way!

The vocal parts consist of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The piano accompaniment is shown in the bottom two staves of this section, with a treble and bass clef and the same key signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*largo*

The piano section consists of two staves, treble and bass clef, with a key signature of one sharp. The tempo is marked 'largo'. The music features a slow, moving bass line in the left hand and a more active, melodic line in the right hand, often with triplets and slurs.

The piano section continues with two staves, treble and bass clef, in the same key signature. The music concludes with a final chord and a fermata over the last note.



## Act II.

No 1.

## CHORUS OF MEN (with Marco &amp; Giuseppe.)

*Allegretto.*

PIANO.

*f* *p* *p* *cresc.*

TENORS.

BASSES.

Of hap-pi-ness the ve-ry pith In Ba-ra-ta-ria you may see: A

Of hap-pi-ness the ve-ry pith In Ba-ra-ta-ria you may see: A

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty.

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty. This form of go - vern -

A des - po - ti - sm strict, combined With

-ment we find The beau i - de - al of its kind -

ab - so - lute e - qual - i - ty! With ab - so - lute e - qual - i - ty! Of

Of



hap - pi - ness the ve - ry pith— In Ba - ra - ta - ria you may see: A

hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A

*mf*

mo - nar - chy that's tem - pered with Re - pub - li - can— E - qual - i - ty! Re - pub - -

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

*cresc.* *f*

MARCO.  
- - li - can E - qual - i - ty! Two

GIUS.  
- - li - can E - qual - i - ty! Two

*tr* *p*

kings, of un - due pride be-reft, Who act in per - fect u - ni - ty, Whom you can or - der

right and left With ab - so-lute im-pu-ni-ty. Who put their sub-jects at \_their ease By do - ing all they

can \_ to please! And thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu-ni-ty. And



thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah! \_\_\_\_\_

thus, to earn their bread-and-cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah! \_\_\_\_\_

\_\_\_\_\_ we act in per - fect u - ni - ty, Ah \_\_\_\_\_ we act in \_\_\_\_\_

\_\_\_\_\_ we act in per - fect u - ni - ty, Ah \_\_\_\_\_ we act in \_\_\_\_\_

per - fect u - - - - ni - ty! \_\_\_\_\_ Of

per - fect u - - - - ni - ty! \_\_\_\_\_ Of

CHORUS.

Of

Of

8

*p*

*cresc.*

*f*

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mo - nar-chy that's tem-pered with Re - pub - li-can E - qual - i - ty! Re - pub -

mo - nar-chy that's tem-pered with Re - pub - li-can E - qual - i - ty! Re - pub -

- - li-can E - qual - i - ty, tem-pered with E - qual - i - ty!

- - li-can E - qual - i - ty, tem-pered with E - qual - i - ty!



Nº 2.

## SONG.- Giuseppe (with Chorus.)

*Allegro non troppo.*

PIANO. *f* *p*

Ri - sing ear - ly in the

morn-ing, We pro - ceed to light the fire, Then our Ma - jes - ty a - dorn - ing In its

work - a - day at - tire, We em - bark with - out de - lay On the du - ties of the

day. First, we po - lish off some batch-es Of po - li - ti - cal des-patch-es, And  
lunch-eon (mak - ing mer - ry On a bun and glass of sher - ry), If we've

*p*

for-eign po-li-ti-cians cir-cum-vent; Then, if bus'ness is-n't hea-vy, We may  
no-thing in par-ti-cu-lar to do, We may make a Pro-cla-ma-tion, Or re-

hold a Roy-al le-vée, Or ra-ti-fy some Acts of Par-lia-ment. Then we  
-ceive a De-pu-ta-tion- Then we pos-si-bly cre-ate a Peer or two. Then we

prob-ab-ly re-view the house-hold troops- With the u-sual "Shal-loo humps!" and "Shal-loo  
help a fel-low-crea-ture on his path. *For 2nd Verse.*

With the Gar-ter, or the This-tle, or the

*p*

hoops!" Or re-ceive with ce-re-mo-ni-al and state An  
Bath. Or we dress and tod-dle off in se-mi-State To a

*1st time ff 2nd time pp*



in-ter-est-ing East-ern po-ten-tate. Af-ter that we ge-ne-ral-ly Go and dress our pri-vate

fes-ti-val, a func-tion, or a *fête*. Then we go and stand as sen-try At the Pa-lace (pri-vate

va-let-(It's a ra-ther ner-vous du-ty- he's a touch-y lit-tle man)-Writes some let-ters li-te-en-try), Marching hi-ther, march-ing thi-ther, up and down and to and fro, While the war-ri-or on

-ra-ry For our pri-vate se-cre-ta-ry- He is sha-ky in his spell-ing, so we help him if we du-ty Goes in search of beer and beau-ty (And it ge-ne-ral-ly hap-pens that he has-n't far to

can. go.) Then, in view of cra-vings in-ner, We go down and or-der din-ner; Then we He re-lieves us, if he's a-ble, Just in time to lay the ta-ble, Then we

pol-ish the Re-ga-lia And the Co-ro-na-tion plate-Spend an hour in ti-ti-va-ting All our  
dine and serve the cof-fee, and at half-past twelve or one, With a plea-sure that's em-pha-tic, We re-

Gen-tle-men-in-Wait-ing; Or we run on lit-tle er-rands for the Mi-nis-ters of State.  
-ti-re to our at-tic With the gra-ti-fy-ing feel-ing that our du-ty has been done!

Oh, phi-lo-so-phers may sing Of the trou-bles of a King; Yet the  
Oh, phi-lo-so-phers may sing Of the trou-bles of a King; But of

du-ties are de-light-ful, and the pri-vi-le-ges great; But the pri-vi-lege and plea-sure That we  
plea-sures there are ma-ny and of wor-ries there are none; And the cul-mi-nat-ing plea-sure That we



treasure beyond measure Is to run on little errands for the Ministers of State.  
treasure beyond measure Is the gratifying feeling that our duty has been done!

## CHORUS.

Oh, — phi-lo-so-phers maysing Of the troubles of a King; Yet the duties are delightful, and the pleasures there are many, and of

pri-vi-le-ges great; But the wor-ries there are none; And the pri-vi-lege and pleasure That we treasure beyond measure Is to  
cul-mi-nat-ing pleasure That we treasure beyond measure Is the

run on little errands for the Ministers of State. Af-ter du-ty has been done!  
gratifying feeling that our CHORUS. du-ty has been done!

du-ty has been done!

## No 3.

## SONG—(Marco.)

*Allegretto moderato.*

MARCO.

PIANO.

1. Take a  
2. Take a

pair of spark-ling eyes, — Hid-den, ev - er and a - non, — In a mer - ci - ful - e -  
pret - ty lit - tle cot — Quite a mi - nia - ture af - fair — Hung a - bout with trel - liss'd

- clipse — Do not heed their mild sur - prise — Hav - ing pass'd the Ru - bi -  
vine, — Fur - nish it up - on the spot — With the trea - sures rich and

- con. — Take a pair of ro - sy lips; — Take a  
rare — I've en - dea - vour'd to — de - fine. — Live to



fi - gure trim - ly plann'd— Such as ad - mi - ra - tion whets— (Be par -  
love and love to live— You will ri - pen at your ease,— Grow-ing

- tic - u - lar in this;) Take a ten - der lit - tle hand, Fring'd with  
on the sun - ny side— Fate has no - thing more to give— You're a

dain - ty fin - ger - ettes, Press \_\_\_\_\_ it, press it— in pa - ren - the -  
dain - ty man to please, *2nd Verse.*  
If \_\_\_\_\_ you're not sat - is - fied, not sat - is -

sis;— Ah! \_\_\_\_\_ Take \_\_\_\_\_ all these, you luck - y  
Take \_\_\_\_\_ my coun - sel, hap - py  
- fied, Ah! \_\_\_\_\_ *dim.*  
*p* *f* *dim.*

man— Take and keep them, if you can, if you can! Take all these, you luck - y  
 man; Act up - on it, if you can, if you can! Take my coun - sel, hap - py

*p*

man, Take and keep them, if you can, if you can!  
 man; Act up - on it, if you can, if you can!

1. 2.

*f*

Take my coun-sel, hap - py man; Act up -

- on it, if you can, if you can, if you can, Act up - on it, if you can, — hap - py

*cresc.* *f* *con forza*

man, if you can!

*f*

*Red.* \*



Nº 4. SCENA, (CHORUS OF GIRLS, QUARTET, DUET & CHORUS.)

*Allegro vivace.*

PIANO.

*f*

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of chords and eighth-note patterns. The left staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of chords and eighth-note patterns. The system is marked with a forte (f) dynamic.

The second system of the piano introduction consists of two staves. The right staff continues the melodic and harmonic patterns from the first system. The left staff continues the bass line. The system is marked with a forte (f) dynamic.

The third system of the piano introduction consists of two staves. The right staff continues the melodic and harmonic patterns from the first system. The left staff continues the bass line. The system is marked with a forte (f) dynamic.

CHORUS.

*f*  
Here we are, at the risk of our lives, — From ev - er so

*f*  
Here we are, at the risk of our lives, — From ev - er so

The piano accompaniment for the chorus consists of two staves. The right staff contains a series of chords and eighth-note patterns. The left staff contains a series of chords and eighth-note patterns. The system is marked with a forte (f) dynamic.

far, and we've brought your — wives — And to that end we've cross'd the main, And

don't in-tend to re - turn a-gain! To that end we've cross'd the main, And don't in-tend to re -

- turn a-gain! Here we are, at risk of our lives, —



And we've brought, we've brought your wives. Here we are, at the

And we've brought, we've brought your wives. Here we are, at the

risk of our lives, — And we've brought your wives, And to that end, to that

risk of our lives, — And we've brought your wives, And to that end, to that

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

B

SOLO FIAMETTE.

-gain! Tho' o - be - dience is strong, Cu - ri -

-gain!

*p*

*p*

- o - si - ty's stron - ger - We wait - ed for long, Till we could - n't wait longer.

VITTORIA.

It's im -

- pru - dent, we know, But with - out your so - ci - e - ty Ex - is - tence was slow, And we

Ex - is - tence was slow And we wan - ted va - ri - e - ty.

want - ed va - ri - e - ty - Ex - is - tence was slow And we wan - ted va - ri - e - ty.

*Red.* \* *Red.* \* *Red.* \* *Red.* \*



Yes, we want - ed va - ri - e - ty! — So here we are, at the

Yes, we want - ed va - ri - e - ty! — So here we are, at the

*p*

risk of our lives, — And we've brought your wives — And to that end, to that

risk of our lives, — And we've brought your wives — And to that end, to that

end we've cross'd the main, And we don't, don't in - tend to re - turn a -

end we've cross'd the main, And we don't, don't in - tend to re - turn a -

E

TESSA.

- gain! Gius - ep - pe!

GIUS.

- gain! Tes - - sa!

*Ad.* \*

GIAN.

Mar - co!

*L'istesso tempo.*

GIAN.

1. Tossing  
2. Do they

MARCO.

Gia - net - - - ta!

TESSA.

1. Af - ter sailing to this is - land -  
2. Is the pop - u - lace ex - act - ing?

*Allegretto grazioso.*

*p*

in a man - ner frightful,  
keep you at a dis - tance?

And we find the change de - light - ful,  
Or do they pro - vide as - sis - tance?

We are all once more on dry land -  
All un - aid - ed are you act - ing,

As at  
When you're



Tell me,  
If you

home we've been re - main - ing - We've not seen you both for a - ges,  
bu - sy, have you got to Get up ear - ly in the morn - ing?

are you fond of reign - ing? - How's the food, and what's the wa - ges?  
do what you ought not to, Do they give the u - sual warn - ing?

Does your  
With a

**H**

How does Roy - al - iz - ing strike you?  
Lots of trum - pet - ing and drum - ming?

new em - ploy - ment please ye? - Is it  
horse do they e - quip you? Do the

Do you think your sub - jects like you?  
Ain't the i - ve - ry be - com - ing!

dif - fi - cult or ea - sy?— I am  
Roy - al trades - men tip you? Does your

Take it  
Do they

anx - ious to e - lic - it, Is it plain and ea - sy steer - ing?  
hu - man be - ing in - ner Feed on ev - 'ry - thing that nice is?

al - to - ge - ther, is it— Bet - ter fun than gon - do - lier - ing? } We shall  
give you wine for din - ner? Peach - es, su - gar - plums, and i - ces? }

We shall



both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

CHORUS.

Unis.

- thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

- thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

1. 2. GIAN. We shall

TESSA. 2. Is the We shall

- thing is in - ter - est - ing, Tell us tell us all a - bout it! tell us all a - bout it!

- thing is in - ter - est - ing, Tell us tell us all a - bout it! tell us all a - bout it!

*p* *p*

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

*pp* They'll go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

*pp* They'll go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -



-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Tell us

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Tell us

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! Ev - ry -

*cresc.*

all, \_\_\_\_\_ yes, all, \_\_\_\_\_ yes, tell us, tell us,

*cresc.*

all, \_\_\_\_\_ yes, all, \_\_\_\_\_ yes, tell us, tell us,

*cresc.*

-thing is in-ter-est-ing, Ev-'ry - thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us,

*cresc.*

-thing is in-ter-est-ing, Ev-'ry - thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us,

*f* \_\_\_\_\_ *ff* *cresc.*

tell us, tell us all, all a - bout it.

*f* \_\_\_\_\_ *ff* *cresc.*

tell us, tell us all, all a - bout it!

*f* \_\_\_\_\_ *ff* *cresc.*

tell us all a - bout it, Tell us, tell us all a - bout it!

*f* \_\_\_\_\_ *ff* *cresc.*

tell us all a - bout it, Tell us, tell us all a - bout it!



Nº 5.

## CHORUS &amp; DANCE.

*Tempo di Cachucha.*

PIANO.



Vocal and piano accompaniment for the first line of the chorus. The vocal parts (soprano and bass) enter in the fourth measure with the lyrics "Dance a ca - chu - cha, fan -". The piano accompaniment continues with a rhythmic pattern, marked *f* (forte) and *f pesante* (forte pesante) in the final measures.

Vocal and piano accompaniment for the second line of the chorus. The vocal parts continue with the lyrics "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -". The piano accompaniment provides harmonic support with chords and moving lines in both staves.

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter, Unis.

- light of that wild - est of dan - ces!

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter— Clit - ter, clit - ter, clat - ter,

*staccato*



Pit - ter, pit - ter, pat - ter, Glit - ter, clit - ter, clat - ter, clit - ter, clit - ter, clat - ter -

To. the

pret - ty pit - ter, pit - ter, pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter -

Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, We'll dance, Old

Old

Xe - res we'll drink - Man - za - nil - la, Mon - te - ro; For wine, when it

runs in a - bun - dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces, that wild - est of dan - ces, The



reck - less de - light! \_\_\_\_\_ Dance a - ca - chu - cha, fan -

reck - less de - light! \_\_\_\_\_ Dance a ca - chu - cha, fan -

- dan - go, bo - le - ro, Xe - res we'll drink— Man - za - nil - la, Mon -

- dan - go, bo - le - ro, Xe - res we'll drink— Man - za - nil - la, Mon -

- te - ro— Wine, when it runs in a - bun - dance, en - han - ces The

- te - ro— Wine, when it runs in a - bun - dance, en - han - ces The

reck - less de - light of that wild - est of dan - ces!

reck - less de - light of that wild - est of dan - ces!

Old Xe - res we'll drink- Man - za - nil - la, Mon - te - ro, For

Old Xe - res we'll drink- Man - za - nil - la, Mon - te - ro, For

wine, when it runs in a - bun - dance, en - han - ces The

wine, when it runs in a - bun - dance, en - han - ces The



reck - less de - light of that wild - est of dan - ces, The reck - less de -

reck - less de - light of that wild - est of dan - ces, The reck - less de -

-light of that wild - est of dan -

-light of that wild - est of dan -

Led. \* Led. \*

-ces!

-ces!

-ces!

Led. \*

The first system of musical notation consists of six measures. The treble clef staff features a melody with eighth and sixteenth notes, including a trill (tr) in the final measure. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

The second system contains six measures. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff maintains the accompaniment pattern.

The third system spans six measures. The treble clef staff shows a more active melodic line with sixteenth-note runs. The bass clef staff features a steady accompaniment with eighth notes and rests.

The fourth system consists of six measures. The treble clef staff has a melodic line with some rests. The bass clef staff continues the accompaniment with eighth notes and rests.

The fifth system contains six measures. The treble clef staff features a melodic line with a flat (b) in the fourth measure. The bass clef staff provides a consistent accompaniment.

The sixth system consists of six measures, ending with a double bar line. The treble clef staff has a melodic line with rests in the final two measures. The bass clef staff continues the accompaniment.



N<sup>o</sup> 6.

## SONG.— Don Alhambra. (with Marco &amp; Giuseppe.)

*Allegro non troppo.*

DON ALHAM.

There lived a King, as

PIANO.

I've been told, In the won-der-work-ing days of old, When hearts were twice as good as gold, And

twen-ty times as mel-low. Good-tem-per tri-umphed in his face, And in his heart he

found a place For all the er-ring hu-man race And ev-'ry wretched fel-low. When

he had Rhen-ish wine to drink It made him ve-ry sad to think That some, at junk-et

MAR. & GUIS.

or at jink, Must be con-tent with tod-dy. With tod - - - y must

DON.

be-con-tent with tod-dy. He wished all men as rich as he (And he-- was-rich as

MARCO & GIUS.

rich could be), So to the top of ev-'ry tree Pro - mo - ted ev-'ry - bo-dy. Now,



that's the kind of King for me— He wished all men as rich as he, So to the top of—

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment features chords and moving lines in both the right and left hands.

## DON ALHAM.

ev-'ry tree Pro - mo - ted ev-'ry - bo - dy! Lord Chan-cel-lors were cheap as sprats, And

The second system of music continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

Bish-ops in their sho-vel hats Were plen - ti - ful as tab-by cats— In point of fact, too—

The third system of music continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

ma - ny. Am - bas - sa - dors cropped up like hay, Prime Min - is - ters and such as they Grew

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

like as-pa-ra-gus in May, And Dukes were three a pen-ny. On ev-'ry side Field

Mar-shals gleam'd, Small beer were Lords Lieu-ten-ant deem'd, With Ad-mi-rals the o-cean teem'd, All

## MAR. &amp; GIUS.

round his wide do-min-ions. With Ad-mi-rals a-round his wide do-

## DON.

-min-ions. And Par-ty Lead-ers you might meet In twos and threes in ev-'ry street Main-



-tain-ing, with no— lit-tle heat, Their va - ri-ous o - pin-ions. Now that's a sight you

couldn't beat— Two Par-ty Lead-ers in each street Main-tain-ing, with no— lit-tle heat, Their

## DON ALHAM.

va - ri-ous o - pin-ions! That King, al-though no one de-nies His heart was of ab-

-nor-mal size, Yet he'd have act-ed o-ther-wise If he had been a - - cu-ter. The

end is eas - i - ly fore - told, When ev - 'ry bless - ed thing you hold Is made of sil - ver,

or of gold, You long for sim - ple pew - ter When you have no - thing else to wear But

cloth of gold and sat - ins rare, For cloth of gold you cease to care - Up goes the price of

shod - dy. Of shod - - - - dy up goes the price of shod - dy. In



short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MARCO &amp; GIUS.

ev - e - ry - one is — some - bo - dee, Then no one's a - ny - bo - dy! Now that's as plain as

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "ev - e - ry - one is — some - bo - dee, Then no one's a - ny - bo - dy! Now that's as plain as". The piano accompaniment includes a forte (f) dynamic marking in the right hand.

MARCO, GIUS. &amp; DON.

plain can be, To this con - clu - sion we a gree— When ev - e - ry one is —

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "plain can be, To this con - clu - sion we a gree— When ev - e - ry one is —". The piano accompaniment features a key change to two flats and a forte (f) dynamic marking.

some - bo - dee, Then no one's a - ny - bo - dy!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "some - bo - dee, Then no one's a - ny - bo - dy!". The piano accompaniment includes a forte (f) dynamic marking and ends with a double bar line.

NO. 7.

## QUARTET.- (Marco, Giuseppe, Gianetta &amp; Tessa.)

*Allegretto moderato.*GIANETTA, TESSA, MARCO & GIUSEPPE. *in unison.*

PIANO.

In a com-tem-pla-tive fash-ion, An! a

tran-quil frame of mind, Free from ev-'ry kind of pas-sion, Some so-

-lu-tion let us find. Let us grasp the sit-u-a-tion, Solve the

com-pli-ca-ted plot- Qui-et, calm de-li-be-ra-tion Dis-en-



GIANETTA.

A

*pp*

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

TESSA.

*f*

- tan - gles ev - 'ry knot. I, no doubt, Giu - sep - pe wed - ded - That's, of

MARCO.

*pp*

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

GIUSEPPE.

*pp*

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

*pp*

fash - ion, And a tran - - quil frame of mind, I, a

course, a slice of luck. He is ra - ther dun - der - head - ed, Still dis - tinct - ly he's a duck.

fash - ion, And a tran - - quil frame of mind, Free from

fash - ion, And a tran - - quil frame of mind, Free from

vic-tim too of Cu-pid, Mar-co mar-ried-that is clear. He's par - tic - u - lar - ly stu-pid, Still dis -

*pp* Ev - 'ry kind of pas-sion, Some so - lu - tion let us

*pp* ev - 'ry kind of pas-sion, Some so - lu - tion let us

*pp* ev - 'ry kind of pas-sion, Some so - lu - tion let us

**B**

-tinct - ly, he's a dear. Grasp the sit - u - a - tion, Solve the

find. Let us grasp the sit - u - a - tion, Solve the

find. *f* To Gia - net - ta I was ma-ted; I can prove it in a trice, Tho' her

find. Let us grasp the sit - u - a - tion, Solve the



com - pli - ca - ted plot, Qui - et, calm de - li - be -

com - pli - ca - ted plot, Qui - et, calm de - li - be -

charms are o - ver - ra - ted Still I own she's ra - ther nice. calm de - li - be -

com - pli - ca - ted plot, I to Tes - sa, wil - ly - nil - ly, All at

- ra - tion, Dis - en - tan - gles ev - 'ry knot!

- ra - tion, Dis - en - tan - gles ev - 'ry knot!

- ra - tion, Dis - en - tan - gles ev - 'ry knot!

once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

*C* *pp* In a con - - tem - pla - - tive

*pp* In a con - - tem - pla - - tive

*f* Now when we were pret - ty ba - bies Some one

*pp* sil - ly, still she an - swers pret - ty well. In a con - - tem - pla - - tive

*3 f* fash - ion, And if I can catch her I'll pinch her and scratch her, And

fash - ion, And a tran - - - - - quil frame of

*pp* mar - ried us, that's clear - tran - - - - - quil frame of

*pp* fash - ion, And a tran - - - - - quil frame of



send her a-way with a flea in her ear. *pp* Ev - - - 'ry kind of

mind, *pp* Free from ev - - - 'ry kind of

mind, *pp* Free from ev - - - 'ry kind of

mind, *f* He, whom that young la - dy mar - ried, To re -

pas - sion, Some so - lu - - - tion let us

pas - sion, *f* If I o-ver-take her I'll war-rant I'll make her To

pas - sion, Some so lu - - - tion let us

-ceive her can't re - fuse. *pp* - lu - - - tion let us

*D*

find. *f* If she mar-ried your Giu-sep-pe You and

shake in her ar-is-to-crati-cal shoes! *pp* grasp the sit - - - u -

find. Let us grasp the sit - - - u -

find. Let us grasp the sit - - - u -

*pp* he will have to part— com - - - pli - ca - - - ted - -

-a - tion, *f* If I have to do it I'll war-rant she'll rue it—I'll

-a - tion, *pp* Solve the com - - - pli - ca - - - ted

-a - tion, *pp* Solve the com - - - pli - ca - - - ted



plot, Qui - - et, calm de - li - - - be - ra - tion No

teach her to marry the man of my heart! If she mar-ried Mes-ser Mar-co You're a spin-ster,

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - en -

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - en -

mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a - gain!

*pp* -tan - - - gles ev - - - 'ry knot! If

*pp* -tan - - - gles ev - - - 'ry knot!

*pp* -tan - - - gles ev - - - 'ry knot!

**E**

No mat-ter no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! If

To Gia - net - ta I was ma - ted; I can prove it in a

I to Tes - sa, wil - ly nil - ly, All at

gain! No mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! I'll

trice: 'Tho her charms are o - ver - ra - ted Still I own she's ra - ther,

once a vic - tim fell. She is what is call'd a sil - ly, call'd a



- gain! No mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no

teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther,

sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

mat-ter! Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!

teach her! Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!

nice. Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!

well. Qui - et, calm de-li - be - ra-tion Dis - en - tan - gles ev - 'ry knot!

Nº 8.

## CHORUS OF MEN. (with Duke &amp; Duchess.)

*Allegro à la marcia.*

PIANO.

*ff*

TENORS.

With du - cal pomp and

BASSES.

With du - cal pomp and

du-cal pride

(An-nounce these com-ers, O ye ket-tle-drummers!)

du-cal pride

(An-nounce these com-ers, O ye ket-tle-drummers!)

8

*loco.*



Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

8- loco.

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

Roy - al hand - (Ye bra - zen brass - es bang!) DUCHESS.

Roy - al hand - (Ye bra - zen brass - es bang!) DUKE. This po - lite at - ten - tion

*p*

and heart of Duch - ess, Who re - sign - their pet!

touch - es Heart of - Duke With pro - found re -

She of beau - ty was a mo - del

- gret. When a - ti - ny tid - dle - tod - dle, And at -



She's ex-celled by none! She's ex-celled by none! At twen-ty one

twen-ty-one, At twen-ty one. She's ex-

*cresc.*

- celled by none!

CHORUS.

She comes to claim the Roy-al hand. (Pro-claim their Gra-ces, O ye

She comes to claim the Roy-al hand. (Pro-claim their Gra-ces, O ye

*f*

dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-zen brasses bang!)

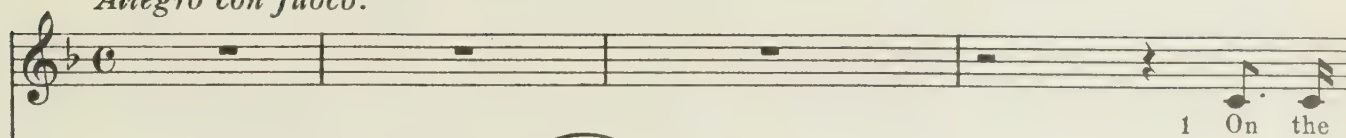
dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-zen brasses bang!)

Nº 9.

## SONG.—(Duchess.)

*Allegro con fuoco.*

DUCHESS.



PIANO.



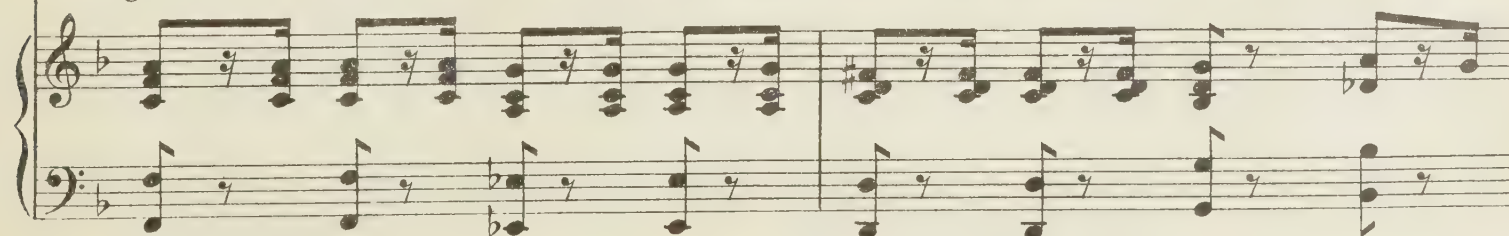
day when I was wed - ded To your ad - mi - ra - ble sire, I ac -  
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a



- know - ledge that I dread - ed An ex - plo - sion of his ire. I was  
re - so - lute de - fi - ance Of ma - ri - tal in - ter - fer - ence, And a



o - ver - come with pan - ic - For his tem - per was vol - ca - nic, And I  
gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To —





did - nt dare re - volt, For I fear'd a thun - der - bolt! I was  
see what I could do To be wife and hus - band too, Was the

al - ways ve - ry wa - ry, For his fu - ry was ec - sta - tic—His re -  
on - ly thing re - qui - red For to make his tem - per sup - ple, And you

- fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic, To the  
could - nt have de - sird A more re - ci - pro - ca - ting cou - ple, Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in -  
wil - ling To be woo - ing We were bil - ling—We were coo - ing; When I

- tent - ly He was fu - ming, I was gent - ly Un - as - su - ming - When re -  
mere - ly From him part - ed We were near - ly. Bro - ken - heart - ed - When in

- vi - ling Me complete - ly, I was smi - ling Ve - ry sweet - ly, I was smi - ling Ve - ry  
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed, We were e - qual - Ly de -

sweet - ly, ve - ry sweet - ly: Giv - ing him the ve - ry best, and get - ting  
- light - ed, de - light - ed: So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst - That is how I tried to tame your great pro -  
nailed un - to the mast, I tam'd your in - sig - ni - fi - cant pro -



- ge - ni - tor - at first! Giv - ing him the ve - ry best, and get - ting  
 - ge - ni - tor - at last! So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst-That is how I tried to tame your great pro - ge - ni - tor -  
 nail'd un-to the mast, I tam'd your in - sig - ni - fi - cant pro - ge - ni - tor -

*cresc.* *f*

1.  
 at first!

2. But I last!

*ff*

N<sup>o</sup> 10.

## RECIT. &amp; DUET.— (Duke &amp; Duchess.)

*Recit.*

DUKE. To help unhappy com- } their en - joy - ment, Af- { fords a man of no- } -al em-  
-moners, and add to } ble rank congeni- }

PIANO. *fp*

- play - ment; Of { our attempts we } il-lus - tra - tive: The { work is light, and, I } mu-ne-ra-tive!  
{ offer you examples } { may add, it's mostre- }

*Andante moderato.*

DUKE. Small ti - tles and or - ders For Mayors and Re-cord-ers I  
press-ing pre-vail-ers, The rea - dy-made tai-lors, Quote

*Andante moderato.*

*p*



DUCHESS.

They're high - ly de - light - ed!  
 Their great dou - ble - bar - rel.

get - and they're high - ly de - light - ed -  
 me as their great dou - ble - bar - rel -

M.  
 I al-

P's. bar - on - et - ted, Sham Col - 'nels ga - zet - ted, And se - cond - rate Al - der - men  
 - low them to do so, Tho' Rob - in - son Cru - soe Would jib at their wear - ing ap -

Yes, Al - der - men knighted.  
 Such wear - ing ap - par - el!

knighted. -  
 - par - el!

Foun - da - tion - stone lay - ing I find ve - ry pay - ing: It  
 I sit, by se - lec - tion, Up - on the di - rec - tion Of

Large sum to his ma - kings.  
All Com - pa-nies bub - ble!

adds a large sum to my ma - kings— At  
sev - e - ral Com - pa-nies bub - ble — As

char - i - ty din - ners The best of speech-spin - ners, I get ten per cent. on the  
soon as they're float - ed I'm free - ly bank - no - ted— I'm pret - ty well paid for my

One - tenth of the ta - kings— I pre - sent a - ny la - dy Whose  
He's paid for his trou - ble! At mid - dle - class par - ty I

ta - kings—  
trou - ble!



con - duct is sha - dy Or smack-ing of doubt - ful pro - pri - e - ty—  
 play at é - car - té— And I'm by no means a be - gin - ner—

Doubt - ful pro -  
 She's not a be -

When Vir - tue would quash her, I take and white-wash her, And  
 To one of my sta - tion The re - mu - ne - ra - tion— Five

-pri - e - ty.  
 -gin - ner.

launch her in first-rate so - ci - e - ty— I  
 guin - eas a - night and my din - ner— I

First rate so - ci - e - ty!  
 And wine with her din - ner.

re - com-mend a - cres Of clum - sy dress-ma-kers-Their fit and their fin - ish - ing  
write- let-ters bla-tant On med - i - cines pa-tent-And use a - ny o - ther you

touch - es— A sum in ad - di - tion They  
must - n't— And vow my com-plex-ion De -

Their fin - ish - ing touch-es.  
Be - lieve me, you must-n't,-

DUKE 2nd time  
pay for per-mis-sion To say that they make for the Duchess— We're  
-rives its per-fec-tion From some-bo-dy's soap-which it does-n't!—

They make for the Duch-ess! 2. Those  
It cer-tain-ly does-n't!



rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

DUCHESS.

-fer-ment— A place or pre - fer-ment. We're of - ten in wait - ing At

jun - ket or fê - ting, And some-times at - tend an in - ter - ment—

DUKE.

We enjoy an in -

*colla voce*

*a tempo*

In short, if you'd kin - dle The spark of a swin - dle, Lure

- ter - ment. In short, if you'd kin - dle The spark of a swin - dle, Lure

*a tempo* *mf*

*Red.* \* *Red.* \*

sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

hood - wink a debt - or You can - not do bet - ter Than trot out a Duke or a

hood - wink a debt - or You can - not do bet - ter

*ad lib.*  
Duch - ess, or a Duch - ess.

*ad lib.*  
a Duke or a Duch - ess.

*colla voci*



No 11.

## GAVOTTE.—(Duke, Duchess, Casilda, Marco &amp; Giuseppe.)

*Tempo di Gavotte. Allegretto.*

DUKE.

I— am a

PIANO.

*mf**cresc.**f**dim**p*

cour-tier grave and se-rious Who is a-bout to kiss your hand: Try— to com-  
 -votte per-form se-date-ly— Of-fer your hand with con-sci-ous pride; Take an—

-bine a pose im-pe-rious With a de-mean-our no-bly bland.  
 at-ti-tude not too state-ly, Still suf-fi-cient-ly dig-ni-fied.

MARCO &amp; GIUS.

1. Let us com-
2. Now for an

That's, if  
Once - ly,

-bine a pose im - pe - rious With a de - mean - our no - bly bland!  
at - ti - tude not too state - ly, Still suf - fi - cient - ly dig - ni - fied!

*cresc.*

any - thing, *too* un - bend - ing - Too ag - gres - sive - ly - stiff and grand; 1. Now to the  
twice - ly - once - ly, twice - ly - Bow im - pres - sive - ly - ere you glide. DUKE. *2nd time.*

2. Ca - pi - tal, both,

*cresc.* *mf*

CAS.

1. Now to the  
DUCHESS.

1. Now to the

o - ther ex - treme you're tend - ing - Don't be so deuc - ed - ly con - de - scend - ing! CAS. & DUCH. *2nd time*

ca - pi - tal, both - you've caught it nice - ly! That is the style of - thing pre - cise - ly! Ca - pi - tal, both,

*p*



o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

ca-pi-tal, both-you've caught it— nice - ly! That is the style of— thing pre - cise - ly!

MARCO.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

GIUS.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

MARCO. 2nd time.

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

GIUS. 2nd time.

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

*p*

-bend - ing; Off we\_ go to the o - ther ex - treme - Too\_ con - found - ed - ly\_ con - de -

-bend - ing; Off we\_ go to the o - ther ex - treme - Too\_ con - found - ed - ly\_ con - de -

nice - ly! Sup - po - sing he's right in what\_ he\_ says, This is the style\_ of\_ thing pre -

nice - ly! Sup - po - sing he's right in what\_ he\_ says, This is the style\_ of\_ thing pre -

1. - scend - ing! 2. CAS. *f* Ca - pi - tal, both,

- scend - ing! DUCHESS. *f* Ca - pi - tal, both,

MARCO. *f* - cise - ly! Ah, —

GIUS. *f* - cise - ly! Ah, —

DUKE. 2. Now a ga - Ah, —



ca-pi-tal, both-you've caught it nice-ly! That is the style of\_ thing pre-cise-ly! That is the

ca-pi-tal, both-you've caught it nice-ly! That is the style of\_ thing pre-cise-ly! That is the

this the style, this is the

this the style, this is the

this the style, That is the

*Red.* \*

style of thing, the style of thing pre-cise-ly! *rall.*

style of thing, the style, the style of thing pre-cise-ly! *rall.*

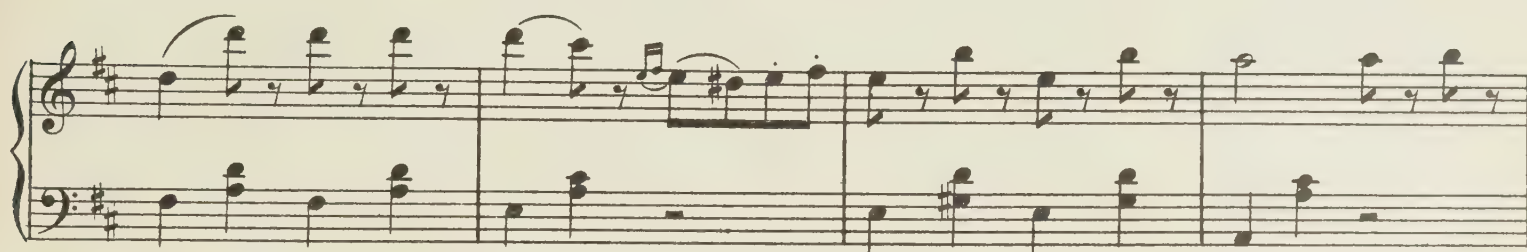
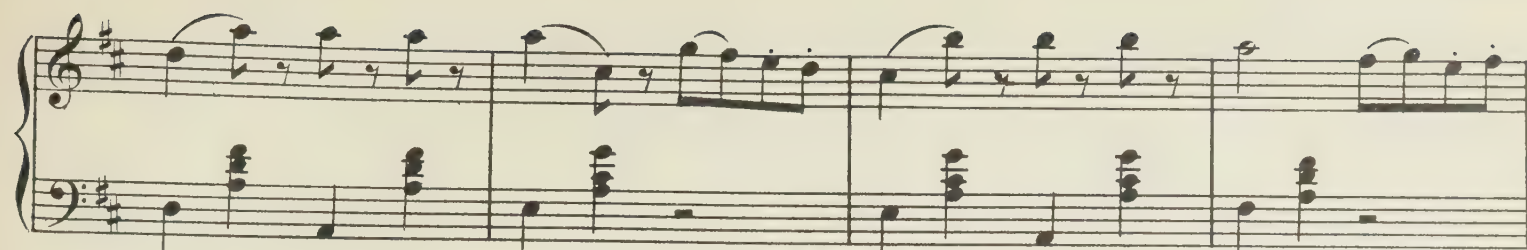
style of thing, the style of thing pre-cise-ly! *rall.*

style of thing, the style of thing pre-cise-ly! *rall.*

style of thing, the style of thing pre-cise-ly! *rall.*

style of thing, the style of thing pre-cise-ly! *rall.*

*sf* *rall.* *p a tempo*







No. 12.

QUINTET & FINALE. - (Marco, Giuseppe, Casilda, Gianetta,  
Tessa & Chorus.)

*Molto vivace.*

CASILDA.  Here is a case un -

GIANETTA.  Here is a case un -

TESSA.  Here is a case un -

MARCO.  Here is a case un -

GIUSEPPE.  Here is a case un -

PIANO.  *ff* *p*

*Molto vivace.*

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was



first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard! I may be said to have

first in-vent - ed Nev-er was known a case so hard! I may be said to have

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

been bi-sect - ed, By a pro-found ca - tas - tro - phe!

been bi-sect - ed, By a pro-found ca - tas - tro - phe!



un-ex-pect-ed I am di-vi-si-ble in-to three!

un-ex-pect-ed I am di-vi-si-ble in-to three!

un-ex-pect-ed I am di-vi-si-ble in-to three!

I \_\_\_\_\_ may be said \_\_\_\_\_ to have

I \_\_\_\_\_ may be said \_\_\_\_\_ to have

I \_\_\_\_\_ am di - vi - si - ble in - to

I \_\_\_\_\_ am di - vi - si - ble in - to

I \_\_\_\_\_ am di - vi - si - ble in - to

been bi - sect - ed!

been bi - sect - ed!

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! \_\_\_\_\_ 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! \_\_\_\_\_ 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! \_\_\_\_\_ 0

MARCO.

GIUS.

0

0

Red. \*

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When



ex-cel-lent hus-bands are bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are bi-sec-ted, Wives are di-vi-si-ble in-to three?

O mo-ral-ists all, How can you call Mar-riage a

O mo-ral-ists all, How can you call Mar-riage a

O mo-ral-ists all, How can you call Mar-riage a

O mo-ral-ists all, How can you call Mar-riage a

O mo-ral-ists all, How can you call Mar-riage a

*f*

*Ped.*

state of u - ni - tee, of u - - - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! of u - - - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! of u - - - ni - tee! Mo-ral-ists

state of u - ni - tee, of u - - - ni - tee! Mo-ral-ists

state of u - ni - tee, Ah! u - - ni - - tee! Mo-ral-ists

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you



call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — When

mar - riage a state of u - nion true, — When

mar - riage a state of u - nion true, — When

- third of my - self has mar-ried one third of ye, or

- third of my - self has mar-ried one third of ye, or

half of my - self has mar-ried two thirds of ye, or

half of my - self has mar-ried two thirds of ye, or

half of my - self has mar-ried two thirds of ye, or

you! —

you! —

you! —

you! —

you! —

*ff*



*Allegro vivace. L'istesso tempo.*

First system of musical notation for piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features a series of eighth notes in the bass line and a treble line with triplets and sixteenth notes. Dynamics include *f* (forte) and *ped.* (pedal). There are asterisks (\*) marking specific measures.

Second system of musical notation for piano accompaniment. It continues the piece with similar rhythmic patterns, including triplets and sixteenth notes. The bass line remains active with eighth notes.

Third system of musical notation for piano accompaniment. This system includes a change in key signature to one flat (Bb) in the treble line. It features a variety of rhythmic figures and dynamics, including *ped.* and asterisks (\*) marking measures.

DON ALHAM.

Now let the loy - al lie - ges ga - ther round The Prin - ce's fos - ter -

Fourth system of musical notation, including vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part includes triplets and sixteenth notes. Dynamics include *p* (piano).

*cresc.*

-mo-ther has been found! She will de-clare, to sil-ver—cla-ri-*cresc.*on's

*f* *Più lento.* *f* *CHORUS. a tempo*

sound, The right-ful King— let him forth-with be crown'd! She will de-clare, to

*f* She will de-clare, to

*Più lento.* *ff a tempo*

*Più lento.*

sil-ver cla-ri-*cresc.*on's sound, The right-ful King— let him forth-with be crown'd!

sil-ver cla-ri-*cresc.*on's sound, The right-ful King— let him forth-with be crown'd!

*Più lento.*

TESSA. DUKE. GIAN.

Speak, wo-man, speak— We're all at-ten-tion! The

*p a tempo*



DUCH.

CAS.

DON ALHAM.

news we seek — This mo - ment men - tion. To us they bring — His

MARCO.

GIUS.

fos - ter - mo - ther. Is he the King? Or this my bro - ther?

TUTTI.

INEZ.

Solo.

*Più lento.*

Speak, wo - man, speak! Speak, wo - man, speak! The Roy - al Prince

*ff* *Più lento.* *pp trem.*

was by the King en - trust - ed To my fond care, ere I grew old and

\*

crust-ed; When trai-tors came to steal his son re - pu-ted, My own small boy I

deft - ly sub-sti - tu-ted! The vil-lains fell in - to the trap com - plete - ly — I

hid the Prince a - way — still sleep-ing sweet-ly; I called him "son" with par-don-a - ble

sly - ness — His name, Lu - iz! Be - hold his Roy - al High - ness!



CAS. LUIZ. CHORUS.

Lu - iz! Ca - sil - da! Is

*A tempo vivace.*

*f* *f* \*

*Red.*

this in-deed the King, Oh, won - drous re - ve - la - tion! Oh,

this in-deed the King, Oh, won - drous re - ve - la - tion! Oh,

*Red.* \* *Red.* \* *Red.*

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

*dim.*

\* *Red.* \*

GIAN. *p*  
This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

TESSA. *p*  
This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

MARCO. *p*  
This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

GIUS. *p*  
This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

*sostenuto*  
hearts re-joyce and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

*sostenuto*  
hearts re-joyce and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

*sostenuto*  
hearts re-joyce and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

*sostenuto*  
hearts re-joyce and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be



re - u - ni-ted- On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni-ted- On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni-ted- On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni-ted- On one point ra - ther sore, But, on the whole, de - light - ed!

LUIZ. DUKE.

When o - thers claim'd thy dain - ty hand, I wait-ed- wait-ed- wait-ed, As

CAS.

prudence (so I un - der-stand) Dic - ta-ted- ta-ted- ta-ted- By vir-tue of our

ear - ly vow Re - cord-ed - cord-ed, cord-ed, Your pure and pa - tient

DUCH.

love is now Re - ward-ed - ward-ed - ward-ed. Then hail, O

TUTTI.

Then hail, O

King of a Gol - - den Land, And the

King of a Gol - - den Land, And the



high - born bride — who — claims his hand — The past is

high - born bride who — claims his hand — The past is

dead, and you gain your own, A roy-al crown and a gol-den

dead, and you gain your own, A roy-al crown and a gol-den

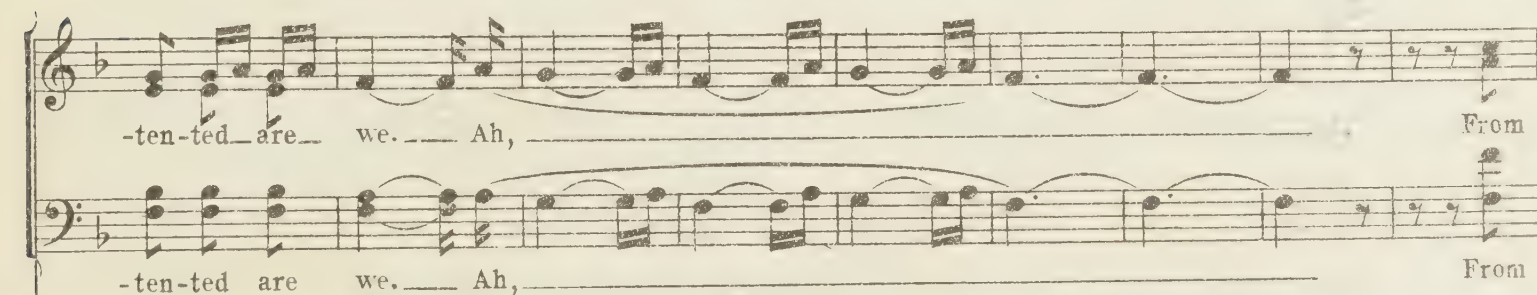
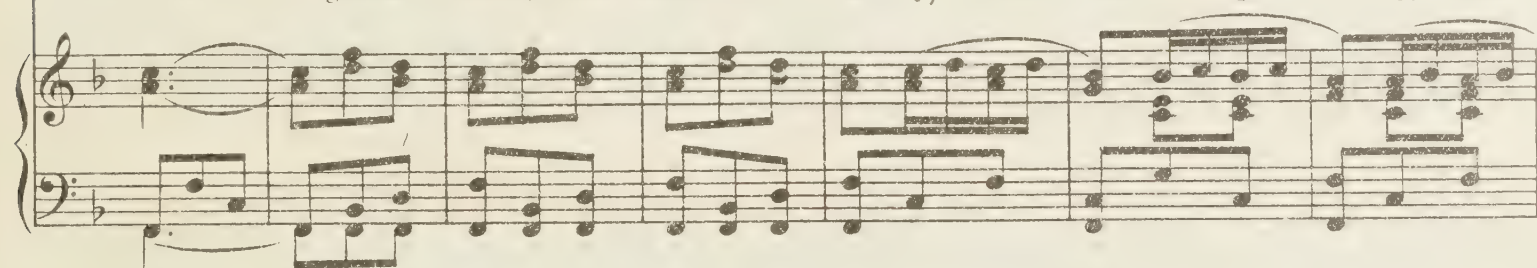
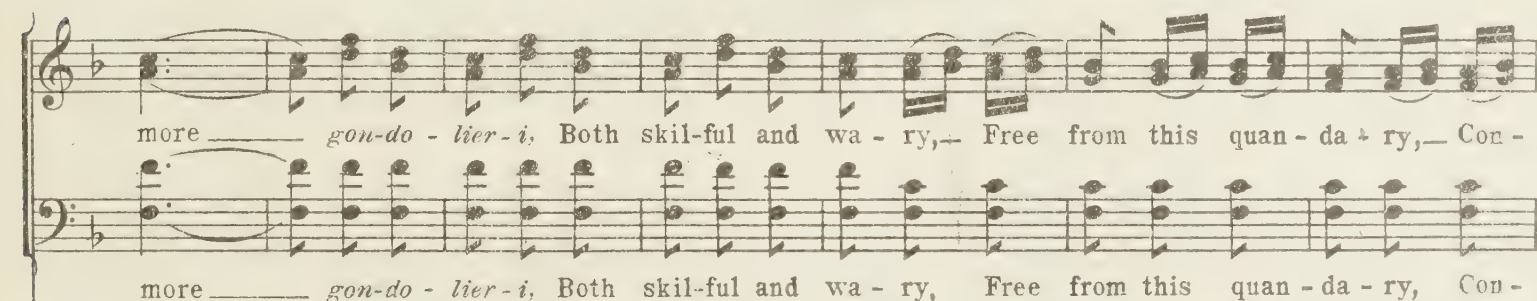
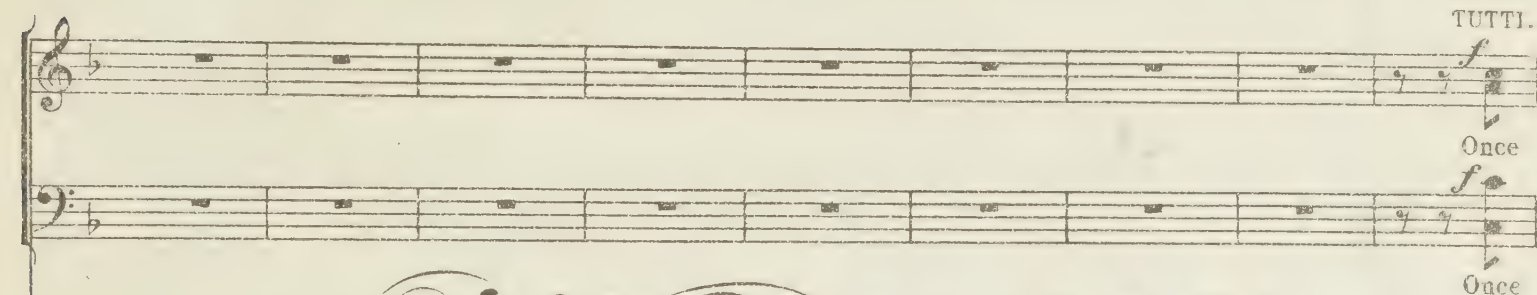
*Red.* \* *Red.*

throne! —

throne! —

*Allegro con bio.*

*ff*





Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly —

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly —

cry - ing Our "pre - mé," "sta - lil" — Ah! —

cry - ing Our "pre - mé," "sta - lil" — Ah! —

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro — We'll

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro — We'll

*pesante*

*f*

dance a fare - well to that mea - sure - Old Xe - res, a - dieu - Man - za

-nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure! Once more

- gon - do - lier - i Both skil - ful and wa - ry - Free from this quau - da - ry Con -



-tent-ed are we Ah! Ah!

-tent-ed are we Ah! Ah!

Once more, gon - do - lier - i, gon - do - lier - i gon - do -

Once more, gon - do - lier - i, gon - do -

8 *ff* loco

-lier - i, Con - tent - ed are we! So good - bye, ca - chu - ca, fan -

-lier - i Con - tent - ed are we! So good - bye, ca - chu - ca, fan -



-dan-go, bo - le - ro - We'll dance a fare - well to that mea-sure - Old Xe-res, a -

-dan-go, bo - le - ro - We'll dance a fare - well to that mea-sure - Old Xe-res, a -

-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel-ings of plea-sure, with feel-ings of

-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel-ings of plea-sure, with feel-ings of

*rall.*

*rall.*

plea - - - - - sure! -

plea - - - - - sure! -

*trem.* *sf* *sf* *sf* *trem.*

End of Opera.



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THE SUN WHOSE RAYS ARE ALL ABLAZE.  
BEHOLD THE LORD HIGH EXECUTIONER.  
THREE LITTLE MAIDS FROM SCHOOL.  
WILLOW, TIT-WILLOW.  
"A" IS HAPPY, "B" IS NOT.  
THE FLOWERS THAT BLOOM IN THE SPRING.

### "PIRATES OF PENZANCE"

I AM A PIRATE KING.  
CLIMBING OVER ROCKY MOUNTAINS.  
WHEN FRED'RIC WAS A TINY LAD.  
POOR WAND'RING ONE.  
THE POLICEMAN'S SONG.  
AH, LEAVE ME NOT TO PINE ALONE.

### "H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.  
I'M CALLED LITTLE BUTTERCUP.  
HE IS AN ENGLISHMAN.  
SING HEY, THE MERRY MAIDEN.  
THINGS ARE SELDOM WHAT THEY SEEM.  
NEVER MIND THE WHY AND WHEREFORE.

### "PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.  
PRITHEE, PRETTY MAIDEN.  
I CANNOT TELL WHAT THIS LOVE MAY BE.  
SING "HEY TO YOU, GOOD-DAY TO YOU."  
SILVER'D IS THE RAVEN HAIR.  
THE MAGNET AND THE CHURN.

### "PRINCESS IDA"

OH, DAINTY TRIOLET.  
SING HOITY-TOITY.  
THE MAIDEN AND THE APE.  
SUCH A DISAGREEABLE MAN.  
NOTHING WHATEVER TO GRUMBLE AT.  
THIS HELMET, I SUPPOSE.

### "TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.  
THE JUDGE'S SONG.  
NOW, JURYMEN, HEAR MY ADVICE.  
OH, JOY UNBOUNDED.  
OH, GENTLEMEN, LISTEN I PRAY.  
COMES THE BROKEN FLOWER.

### "THE GONDOLIERS"

THE GAVOTTE.  
THE MERRIEST FELLOWS ARE WE.  
THERE LIVED A KING.  
A REGULAR ROYAL QUEEN.  
NO POSSIBLE DOUBT WHATEVER.

### "YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.  
I HAVE A SONG TO SING, O!  
WHEN A WOOER GOES A-WOOING.  
STRANGE ADVENTURE.  
WHAT A TALE OF COCK-AND-BULL.

### "IOLANTHE"

THE SENTRY'S SONG.  
FINAL CHORUS. ACT I.  
WELCOME TO OUR HEARTS AGAIN.  
WHEN BRITAIN REALLY RULED THE WAVES.  
NOTHING VENTURE, NOTHING WIN.

### "RUDDIGORE"

I KNOW A YOUTH.  
THE HORNPIPE.  
HAPPILY COUPLED ARE WE.  
THE PRETTY LITTLE FLOWER AND THE GREAT  
OAK TREE.  
WHEN THE NIGHT WIND HOWLS.  
I ONCE WAS A VERY ABANDONED PERSON.

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THE VICAR'S SONG.  
WELCOME JOY, ADIEU TO SADNESS.  
THE MINUET.  
MY NAME IS JOHN WELLINGTON WELLS.  
FOR LOVE ALONE.  
SHE WILL TEND HIM.

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LIBRETTO

HEY, WILLOW, WALY, O!  
A MOST INTENSE YOUNG MAN  
SILVER'D IS THE RAVEN HAIR  
IN THE TWILIGHT OF OUR LOVE  
WHEN I FIRST PUT THIS UNIFORM ON  
THE SILVER CHURN  
LOVE IS A PLAINTIVE SONG  
I HEAR THE SOFT NOTE. (Sextet & Chorus.) Octavo,

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# The Yeomen of the Guard

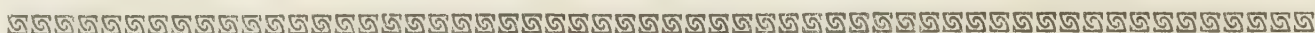
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## THE MERRYMAN AND HIS MAID

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**W. S. GILBERT**



COMPOSED BY  
**ARTHUR SULLIVAN**



VOCAL SCORE  
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO  
LIBRETTO



**WHEN MAIDEN LOVES  
WERE I THY BRIDE  
IS LIFE A BOON?  
FREE FROM HIS FETTERS  
I HAVE A SONG TO SING, O (Duet)  
STRANGE ADVENTURE (Quartet) Octavo**



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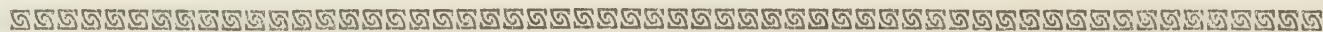
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